Kigo Articles Contained in the All-in-One PDF

1) Kigo and Seasonal Reference: Cross-cultural Issues in Anglo-American Haiku

Author: Richard Gilbert (10 pages, 7500 words).

A discussion of differences between season words as used in English-language haiku, and kigo within the Japanese literary context.
Publication: *Kumamoto Studies in English Language and Literature 49*, Kumamoto University, Kumamoto, Japan, March 2006 (pp. 29-46); revised from *Simply Haiku 3.3* (Autumn 2005).

2) A New Haiku Era: Non-season kigo in the Gendai Haiku saijiki

Authors: Richard Gilbert, Yûki Itô, Tomoko Murase, Ayaka Nishikawa, and Tomoko Takaki (4 pages, 1900 words).

Introduction to the Muki Saijiki focusing on the muki kigo volume of the 2004 the Modern Haiku Association (Gendai Haiku Kyôkai; MHA). This article contains the translation of the Introduction to the volume, by Tohta Kaneko.
Publication: *Modern Haiku 37.2* (Summer 2006)

3) The Heart in Season: Sampling the Gendai Haiku Non-season Muki Saijiki – Preface

Authors: Yûki Itô, with Richard Gilbert (3 pages, 1400 words).

An online compliment to the Introduction by Tohta Kaneko found in the above-referenced Muki Saijiki article. Within, some useful information concerning the treatments of kigo in Bashô and Issa. Much of the information has been translated from Tohta Kaneko's Introduction to Haiku.
Publication: *Simply Haiku Journal 4.3* (Autumn 2006)

4) The Gendai Haiku Muki Saijiki -- Table of Contents

Authors: Richard Gilbert, Yûki Itô, Tomoko Murase, Ayaka Nishikawa, and Tomoko Takaki (30 pages, 9300 words).

A bilingual compilation of the keywords used in the Muki Saijiki Table of Contents. By viewing this list, it is hoped that researchers and composers will get a sense of the scope of a modern saijiki. The

volume considered here is one of a set of five volumes.
Publication: *Simply Haiku Journal 4.2* (Summer 2006)

5) The Season of 'No-Season' in Contemporary Haiku: The Modern Haiku Association Muki Saijiki

Authors: Richard Gilbert, Yûki Itô, Tomoko Murase, Ayaka Nishikawa, and Tomoko Takaki (11 pages, 4000 words).

As the Muki Saijiki is divided into six major categories, we have taken one haiku from each, and collaboratively translated and commented on the haiku, as a sort of cross-cultural experiment in communicating how a group of Japanese readers experience a sampling of gendai (modern) Japanese haiku.
Publication: *Simply Haiku Journal 4.2* (Summer 2006)

6) Kigo and Seasonal Reference in Haiku: Observations, Anecdotes and a Translation

Author: Richard Gilbert (15 pages, 7500 words).

This first article on kigo was inspired by Robert Wilson, senior editor of Simply Haiku. This article contains a similar text to the revised and condensed article above (number 1). There is additional explanation, cultural reportage and haiku examples which were removed from the revised version; it rambles a bit.
Publication: *Simply Haiku 3.3* (Autumn 2005)

Kigo and Seasonal Reference:
Cross-cultural Issues in Anglo-American Haiku

Richard Gilbert

Publication: *Kumamoto Studies in English Language and Literature 49*, Kumamoto University, Kumamoto, Japan, March 2006 (pp. 29-46); revised from *Simply Haiku* (Autumn 2005, vol 3 no 3).

Introduction

This paper explores conceptions of *kigo* with the goal of clarifying differences in the approach and meaning of *kigo* (Japanese "season words") across two distinct literary cultures. One area of debate in Anglo-American haiku criticism has concerned the importation of *kigo* as a necessary concept for haiku practice. As haiku in English have no abiding *kigo* tradition, in some quarters the genre has been described as lacking in artfulness and depth.[1] Attempts have been made to institute *kigo* practice, largely via the publication of *saijiki* (season-word glossaries); however, there is little evidence of poets having sought out these works, over the last several decades. So, can it be concluded that the implementation of a *kigo* practice and culture is unlikely if not impossible, outside of Japan; and if true, what might this imply about the haiku tradition in English?[2] A second issue concerns the function of *kigo* terms within Japanese poetry. As viewed from the Anglo-American perspective, the *kigo* of Japan seem to convey a naturalistic indication of season, but little more. With the above considerations in mind, some of the challenges involved in instituting a *kigo* culture in English-language haiku will be investigated within a cross-cultural context. As a further note, language issues relating to *kigo* will be discussed for readers unfamiliar with Japanese.

Parsing kigo and seasonal reference

When we look for seasonal reference in English haiku, a non-season-specific nature image, such as "migratory birds" would likely not meet the definition, as we cannot determine a single season for migration, which occurs in both spring and autumn. This fact points to the prevalence of naturalism as an expectation within English-language haiku. Nature[3] in English-haiku literary culture generally accords with naturalist views, else the image will not be given credence, and the poem will thereby suffer. Another way to put this is that in order for the reader to enter the poem, the images presented need to be experienced or intuited as "true" within a prevailing cultural context. In this light, it might come as a surprise to the English-haiku poet that "migratory birds" (*wataridori*) is an autumn *kigo* in the Japanese tradition. Birds arrive from Siberia to winter in Japan, departing in the spring;[4] nonetheless, in the culture of *kigo*, migrating birds migrate only one way, in one season.[5] This fact offers a first clue that seasonal reference in English and *kigo* as found in Japan do not rest on the same conceptual basis.

To clarify the discussion, "*kigo*" will henceforth indicate the Japanese haiku tradition, while "seasonal reference" will indicate the tradition in English. I would like to show how the two terms "*kigo*" and "seasonal reference" represent different entities, in terms of both intention and culture; that the conceptual base of *kigo* is its culture, rather than its season, and that it is the culture of *kigo* which is the context through which *kigo* has arisen as a literary fundament. The use in English of "season words/seasonal reference" as a translation of "*kigo*" seems a reasonable first choice, as "season word(s)," is the literal translation. However, some confusion arises when by the idea of "season word/reference," it is imagined that the

context of seasonal reference in English equates to that of Japanese haiku, and by implication, that the literary contexts are virtually identical. What has been missing from discussions of *kigo* to date is their cultural context, which reaches to the heart of their expression. It is this is aspect which is not easily translated along with the *kigo* terms themselves.

Two haiku in English: Treatments of "no season"

Two representative haiku in English which lack seasonal reference will next be presented, to see how these poems might be treated if an English-language *kigo* culture were implemented. In this case, existing Japanese *kigo* culture will be used as a model.

between silent moonlit hills
something waiting
to be named
— Leslie Giddens (in *Blithe Spirit*)

the river
the river makes
of the moon
— Jim Kacian (in *Mainichi Shimbun*)

In both poems, as a reader, I receive a powerful though secondary sense of season; my impression is subjective, as the season is not given. In Leslie Giddens' haiku, reading the last phrase, "something waiting to be named" I reflect on origins, on seeds waiting to be born, on the origins of names, envisioning these moonlit hills as hills of deep winter or winter's end. The first part of the haiku, "between silent moonlit hills" grounds the poem's primary impression in the natural world (with "silent" implying a witness). Yet "moonlit hills" itself is not specific enough to yield a seasonal reference. In Jim Kacian's haiku, there are two rivers and a moon in the text—though one river is a metaphorical river of moonlight (a 'river of the moon'). We do not find these natural, primordial elements of "river," "moon" or "moonlit hills" to be seasonal references in English, as they encompass our planet in time and space, extending beyond seasonal division. It seems the power inherent in both of these haiku lies in their indication of a non-human-centered imagination—a native wildness, wilderness. In this sense, they resist humanistic inclinations to connote seasonal division. This would seem an exo- or even contra-humanistic power inherent in haiku.

How might these two poems be treated, if translated into a traditional Japanese-haiku form? Considering Giddens' haiku, would "moonlit hills" be *kigo* or not? Searching for "moonlit hills," in the *saijiki*, a *kigo* cannot be found, though "moon" by itself indicates autumn;[6] this seems unnatural—the moon, just as with, say, a river or mountain, is a primordial element in Anglo-American literary culture.

Importantly, in Japan we would not know for certain whether "moonlit hills" has existence as *kigo* or not, without first checking a *saijiki*. In the Japanese context, a given haiku may remain unresolved by the reader prior to the lookup process, as the poem may not be fully understood or even taken in prior to consulting a separate text. This mode of reading presents a sharp semantic and cultural contrast with that of haiku in English. In that there is "moon(lit)" in the haiku, and "moon" itself is a *kigo*, autumn would be the season by default.[7] The *kigo* "moon" envisions the moon of autumn moon-viewing (*tsukimi*). So, "moon" is not just any moon: in Japanese haiku, it is a *kigo* moon: nature becomes reified as

an artifact of culture. The bilingual *saijiki* published by the University of Virginia offers this explanation:

> Since ancient times, the natural phenomena favored above all by Japanese poets have been the triplet "snow, moon, blossoms" (that is, cherry blossoms). The moon appears in all four seasons, of course, but in both classical poetry and haikai it has been firmly associated with autumn, so that unless otherwise specified, “the moon” means the autumn moon. One reason for this is that as “blossoms” is the pre-eminent image of spring and “snow” is that of winter, the moon came to connote autumn. No less important a reason, surely, is that the moon seems to shine with a special clarity in the months of autumn.[8]

We find a kind of symbolic, poetic culture implicit in natural phenomena, with certain phenomena assigned to certain seasons, partly for reasons of aesthetic balance, or due to historic antecedents, etc. In terms of *kigo*, the seen moon is related to a *kigo* culture in which the moon is part of a series of literary conventions and cultural associations (including myth and legend)—irruptions of naturalism. Such does not imply that *kigo* lack depth, quite the contrary; yet at the same time, *kigo* is a culture which a naturalist would take exception to. In any case, we find that Giddens’ haiku has no seasonal reference in English, but acquires the autumn *kigo* “moon” in Japanese.

In Kacian’s haiku, imbibing the fullness of the river and brightness of the moon, I sense a brilliant, warm summer night—the enfolded metaphoric image of the moon unwraps as if were at its fullest, brightest apotheosis. Again, the moon figures prominently, and as with Giddens’ haiku, there is no adjectival modifier for “moon,” so moon becomes the *kigo* in Japanese, and we have a poem of autumn. Luckily “river” (without a modifier) is not *kigo*, as in traditional haiku only one *kigo* is allowed per poem. A modifier might be, *risshun no tsuki*, “beginning-of-spring moon.” Here, “moon” is adjectivally modified to connote a different seasonal *kigo*. Since, for *kigo*, every named phenomena pertains to a specific season, and often a timeframe within a season (early, middle, late), modifiers are often used to locate phenomena (e.g. river, moon, rain) within that season—so, we cannot use “moon” if we mean to indicate a moon of spring, as we can with “moon” for autumn. An autumn moon is a very brief word of 2-*on*, (*tsuki*), while the early-spring moon above (*risshun no tsuki*) is a phrase of 7-*on*. This is another way in which the given seasonal reference becomes an attribute of *kigo* culture. In the extremely short 17-*on* haiku form, an early-spring moon seems verbose compared to the non-adjectival autumn moon. Generally speaking, in *kigo* culture the moon is never a moon in the empirical sense of simply being—uncontained by the filters of season, collocation, literary and linguistic verities, as determined through historical precedent.

Looking at our two haiku, what might be lost by moving them into an imagined formal *kigo* system, in English? It seems unlikely that their authors wished or needed to posit a specific season—though season is hinted, at a distance: the precise distance of the reader’s imagination in meeting the poem. As a reader, I sense the power and purity of nature, image, natural life-force in these haiku; a sense of the purity of not-me, of nature and earth beyond seasonal division. It is tempting to say that a seasonal reference would reduce these poems. And yet it is hard to imagine a *kigo* culture in which the moon would be absent!

Here, the question of *kigo* versus seasonal reference becomes entirely secondary—in either culture or language. The argument against *kigo* in Japan was first advanced in 1912 by Ogiwara Seisensui, who saw *kigo* as an artificial restriction befitting only beginner poets. The

term for haiku lacking *kigo* is "*muki* haiku." However, we cannot rightfully apply this term to haiku in English (such as those above) which lack seasonal reference. It would seem that all English haiku are *muki* from the Japanese point of view, as the context of *kigo* culture does not exist. Rather, in English we have haiku with or without seasonal reference.

In the case of *muki* haiku the haiku poet must either explain they are *muki*, or be known to write *muki* haiku. Otherwise, as in the haiku examples above, we will find a specific season, even if the poet wishes the season to be *muki*. At issue is the treatment in a Japanese context of a haiku which appears to have *kigo*—which the author does not wish to be "read" as having such—while still considering it as haiku, and not a senryu variant (as senryu do not read with *kigo*). These issues are not confronted in English, but immediately would if a *kigo* culture were implemented. Various modern poets have offered solutions to the problematics of *kigo*. Natsuishi Ban'ya has for instance introduced system of keywords, a transformation of *kigo* culture into a suggested keyword culture. Along a similar line, last year the delightfully oxymoronic *Modern Haiku 'No Season' Season-word Glossary* [*gendai haiku saijiki muki*] was published (it likewise utilizes a keyword system).[9] From an Anglo-American perspective, problems relating to the use of *kigo* in Japan and the consequent desire to transmute *kigo* culture may not be readily apparent.

A *kigo* project in English

Recently, the World Haiku Club (WHC) began a "worldwide kigo project" in English, which will collect "viable kigo." The prospectus, written by its President, Takiguchi Susumu, states:

> The real issue is whether or not finding local season words pertaining to specific climatic and cultural zones or countries in the rest of the world would be possible, plausible, desirable, useful or necessary in terms of making what is written as haiku more like haiku or better haiku. The fact that many poets have thus discarded or dismissed kigo (some have even condemned it as being no more than a weather forecast and not poetry) as inapplicable or irrelevant has damaged haiku outside Japan and denied it cultural and historical depth.

Certainly, this view posits the need for *kigo* in English, as it implies that some number of poets have up till now been writing faux haiku—that they could be writing something "more like haiku or better haiku," with approved English *kigo*. Consequently, the result of not having or rejecting a potential *kigo* tradition is damage and "cultural and historical" superficiality. What exactly is the damage implied—that of the reputation of haiku in English, as viewed from Japan? The statement seems to reflect an opinion held by traditionalists who consider haiku, in whatever language, as something less than artful if lacking *kigo*. As for the denial of historical and cultural depth, this seems a thorny problem. It is true that in many mediocre haiku, the formulaic stylism of seasonal-reference-as-weather-forecast is rife. But then, to look fairly at any literature we ought to examine the best it has to offer, not the worst—there are quite a few excellent haiku not only lacking *kigo* but without seasonal reference—in both English and Japanese. So we enter into the zone of *kigo* politics: that without *kigo*—and consequently a definitive, accepted agency-published glossary of *kigo* to follow—we cannot have cultural or historical depth.

after the bombing
ruins of a bridge
linked by the fog
— Nebojsa Simin (in *Knots*)[10]

In this haiku, which arguably possesses historical and cultural depth, "fog" may or may not connote season; in any case, the felt season here is war. It is any season, the season of hell. In Japanese, "fog" (*kiri*) is *kigo*. Its use as *kigo* in this haiku would subvert the traditional sense of *kigo*, at the very least. What does "spring" (as the *kigo* season of fog) have to do with this poem. At most, the *kigo* would imply an additional level of irony. The predominant aspect of this natural element lies in its insubstantial "as-if" character, in contrast to the violent machinations of humankind, rather than in any presumed seasonal quality.

Imagining a future *saijiki* in English, how are modern haiku to be treated—how is the contemporary vision of haiku to be expounded? Looking through various Anglo-American season-word projects, what can be witnessed is factory work, specimens, taxonomy. Starting points for focus perhaps, but a work of genius will likely be required before poets will tote that season-word glossary along.

Delimiting kigo

It can be argued that *kigo* do not exist outside of the *saijiki* in any real sense. Below, Tsubouchi Nenten broaches the issue delicately when he comments, "The *saijiki* is only one standard of *kigo*; *kigo* are always being born and have died within the nexus of haiku poets." Quite true, although until the new term is officially documented and published in an approved *saijiki*, has it come into definitive existence as *kigo*? There is a difference between being born and arriving. The "death" of a *kigo* may occur these days as a function of disuse, but it's hard to shake *kigo* out of electronic dictionaries with so much cheap memory available. It seems fair to say that in Japan *kigo* don't simply exist, they must also be published—a *kigo* without a *saijiki* is like one hand clapping. This is part of the existential dilemma of *kigo*—their necessity for editorial approval, publication, and hence institutional exclusivity. Their bureaucratization—factors which have in part caused a number of Japanese haiku poets to subvert or revolutionize *kigo* use, as mentioned. The Kyushu poet Hoshinaga Fumio comments, "Haiku is a centralized art. For instance, looking at the *saijiki*, the *kigo* focus only on the Kyoto or Tokyo (Edo) locales. There are no 'local' *saijiki*: you cannot find local characteristics. . . . I have repellence, revulsion exactly against the formal rules and approach, *kigo*, and various formal necessities" (Gilbert 29-34).[11]

There is a question of source points for a *kigo* culture in English, if they are to reflect literary history and cultural depth. Looking to Japan for conceptual models, the oldest *kigo* originate in Chinese literature. In a like manner, should multi-cultural perspectives be considered mandatory in English-haiku culture? The first major Japanese *saijiki* collections were published in the Edo period, centuries after the earliest poetic anthologies (*Manyōushū*, *Kokin Wakashū*). Following a similar line, should medieval flower language or Elizabethan poetry be consulted for primary sources? Might historical literary "conversations," the round of succeeding generations of poets' and critics' re-interpretations of earlier works, be a central focus? The dimension of literary reference has not yet been investigated; as an example, Edgar Allen Poe's 1843 story "The Gold Bug" features a fantastic, poetic insect, a type of scarab beetle (*koganemushi*); would this be a likely candidate? Certainly, by lending literary dimension, such conceptual moves would begin to erode the cyclopean stranglehold

of naïve realism within the contemporary season-word tradition. On the other hand, these artificially wrought creations may prove entirely spurious. Even accounting for future conceptual evolution, is the Anglo-American genre putting the cart before the horse, in self-willing a glossary of official terms into being? To the present, season-word collections have not included discussions of conceptual relevance within the wider cultural context of contemporary Anglo-American literature.

Confabulations: Kigo equals seasonal reference—as opposed to human nature?

Writing in 1986, Cor van den Heuvel published an influential preface to the second edition of *The Haiku Anthology* (a leading anthology of haiku in English), reprinted in the front of the current third (1999) edition. These sentences have occasioned some confusion:

> It seems useful to me to keep the two genres [haiku and senryu] distinct in somewhat the same way the Japanese do—haiku relates to Nature and the seasons, senryu relates to human nature. Traditionally, the Japanese have ensured this by insisting that to be a haiku the poem must have a season word (*kigo*), while a senryu does not. (xlv-xlvi)

Indeed, one reason for the popularity of senryu from the Edo period on was that a *saijiki* became unnecessary. Yet, although haiku is considered a "serious" literature, its roots are likewise to be found within the inclusive humor of the haikai genre. (A recent book (in Japanese) by Tsubouchi Nenten, *Haiku Humor*, addresses this topic.) The above quotation was written at a time when a focused awareness of modern Japanese haiku was just beginning to be cultivated in English. Some 20 years later, the categorization of haiku as relating to nature—and senryu with human nature—seems reductive. While there is a locus to each form, interpenetration, synthesis and fusion are evident.

From the traditionalist point of view, there may be an insistence that haiku have *kigo*, but it is not the case that "the Japanese . . . [insist] that to be a haiku the poem must have a season word." This has not been true within the last 100 or so years. The contemporary Japanese tradition does not find unanimity regarding *muki* haiku. We have the term "*muki* haiku" itself, which would be an oxymoron according to the above dictum. As well, "*kigo*" is being conflated with "Nature and the seasons"—as *opposed* to human nature (senryu)." Given that numerous examples of anthropomorphism exist in haiku (e.g. from Bashō, "even the monkey needs a raincoat"), it might be that the duality posed between "nature" and "human nature" is lent credence via a somewhat bald statement regarding genre separation. Significantly, senryu, lacking *kigo*, often contain seasonal reference. One does not need *kigo* to indicate season, as English haiku well reveal. In this aspect English haiku and Japanese senryu seem similar. In any case, the projected duality between "nature" and "human nature" seems at variance with the intentionality of Japanese haiku.[12]

Kigo: Ecocritical perspectives

Might having just "seasonal reference" and "non-season" haiku serve well enough in English. In the first American magazine devoted expressly to haiku, John Bull wrote: "If there is to be a real 'American Haiku' we must—by trial and error—work out its own standards" (lxi). In a young tradition, these standards yet remain in flux.

Japanese haiku relate to a prevailing literary culture of nature, a culture of psychological space, and a culture of consciousness. Conversely, in the English tradition we have, primarily, realistic objectifications of nature: to paraphrase Joseph Campbell, we live in an age between myths. There seems a problem in English-haiku criticism concerning the prevalent idea that *kigo equals* nature. This seems a misreading of *kigo*. As Hoshinaga Fumio mentions, "*kigo* [may be] more of a symbolic element. . . . [The writer may experience *kigo*] through your heart (inner sense), not through seeing, touching, and so on" (Gilbert 40). Contemporary *kigo* stylism provides an environment which may be symbolic, surreal, impressionistic, disjunctive. Such subversions of naïve realism approach the mythic, so the archaic may be divined within, as much as the modern. Thus, it may be asked, what is the true intention of *kigo*? As a young genre, the English haiku has a unique opportunity to forge a refreshed sense of culture with regard to nature, and there may be more relevant philosophical issues at hand than the question of how to connote season words. A question yet to be addressed in English haiku is, "what do we mean by nature?" Pulitzer-prize winning poet and essayist Gary Snyder has been pursuing this topic over a lifetime. In his ecocritical essay "Unnatural Writing" he comments that

> There is an older sort of nature writing that might be seen as largely essays and writing from a human perspective, middle-class, middlebrow Euro-American. It has a rhetoric of beauty, harmony, and sublimity. . . . Natural history writing [is] semi-scientific, objective, in the descriptive mode. Both these sorts are "naively realistic" in that they unquestioningly accept the front-mounted bifocal human eye, the poor human sense of smell, and other characteristics of our species, plus the assumption that the mind can, without much self-examination, directly and objectively "know" whatever it looks at. (163-64)

These comments also serve as a relevant critique of haiku. Snyder asks the reader in his introductory remarks to carefully examine the nature of human awareness, to question habitually unquestioned characteristics of reality. Perhaps it is not *kigo* which will link us as international practitioners of haiku, but a deeper understanding of the contemporary ethos of our respective literatures. The central issue for haiku in English may not be so much related to *kigo* and cultural superficiality (the WHC thesis), as with a central question Beat writers such as Snyder first articulated in the 1950s: "How do we grow our own souls?" That is, how do we grow our own culture.

Tsubouchi Nenten: Kigo and the nature of true intention

Tsubouchi Nenten refers to several modes of *kigo* reification in locating the treasure of *kigo* to haiku: its "true intention." The following quotation is taken from his *An Introduction to Haiku* (*Haiku Nyūmon*).[13]

> **Concerning the "Glossary of Seasonal Terms for Haiku Composers (*saijiki*)"**
>
> There is a measure of covenant in *kigo*. This covenant can be described as one's true intention or true sensibility. For example, considering "spring wind" (*haru kaze*): there is a word, *shunpūtaitō* (from the Chinese: "wind blowing mild and genial") which can be applied to human character. It is made of four kanji

characters: *haru* (spring) and *kaze* (wind) plus the compound (*taitō*), meaning calm, quiet, peaceful wind. It is a true intention of the spring wind. The true intention is a tradition of the spring wind used by the waka, the Chinese poem, and the haiku, etc. So, the single (*kigo*) word is a distillation wrought by tradition representing the true intention of *kigo*. The *saijiki* elucidates (glosses) the true intentions of such words. In a nutshell, the expression such as "lonely spring breeze" (*sabishii haru kaze*) does not exist as *kigo*.

What?

So, when the spring breeze is felt as lonely, "what am I going to do"?

In this case, the spring breeze: it's calm and warm; however, I feel that it is lonely—nonetheless, there is no way to concretely express this. Here is my haiku,

春風に母死ぬ龍角散が散り
harukaze ni haha shinu ryuukakusan ga chiri

to the spring wind
mother dead, herbal medicine
scatters

Concerning this haiku, in this case the spring wind blows calmly and peacefully. However, the person (figure) who exists in the wind is looking at the spring breeze feeling sad, because their mother has died. Because the spring breeze is calm and peaceful, the person's mind (heart, feeling) is also (sensed as) fleeting—as unreliant as the herbal powder that scatters to the wind.

Recently, there are people who make *muki* haiku; concerning *kigo*, the external, objective world is divided into four seasons as in a mechanism or system; that is to say, the external, objective world of four seasons (for *kigo*) is something like wearing spectacles (blinkers). For example, the tomato and the cucumber appear in the market all the year round, though the *kigo* (for those vegetables) is summer. When the external world is delimited in this way at the four seasons, the delimitation marks the rhythm of life. You ask me are *kigo* man-made? Yes, exactly. There are originally no four seasons in the natural world, but humankind delimits the natural world at the four seasons, and so it happens that *kigo* arise, as one result.

In a word, *kigo* is a culture. Because there is a culture, there are generally trends, but sometimes the change is drastic. . . . The *saijiki* is a collection of *kigo*; however, the entries in the *saijiki* do not cover all *kigo*. The *saijiki* is only one standard of *kigo*; *kigo* are always being born and have died within the nexus of haiku poets. (50-54)

A measure of covenant

Tsoubouchi points out just above that "the single (*kigo*) word is a distillation wrought by tradition representing the true intention of *kigo*." In this sense, each *kigo* possesses a complex alchemy, every term a multidimensional surface measured within a literary cosmos. Modern haiku writers often subvert or otherwise alter the means or methods of *kigo* presentation in their compositions; at the same time, most continue to utilize the transformative poetic power

inhering in *kigo* culture, the "environment" spawned by a millennium of *kigo*. This environment includes nature and culture, objective and subjective, fact and fancy—the *topoi* of psyche; that is, "reality" as given by the cultural connotations of the terms. As seen above, Tsubouchi is not discussing the true intentions of seasonal reference, but rather the true intentions of a wellspring of literary, philosophic and spiritual culture. What are these true intentions? And, what are the intentions of Anglo-American haiku, regarding *kigo*?

Would it be best to avoid amassing *kigo* terms-to-be altogether, and seek first the heart of *kigo*, its "true intention," as Tsubouchi above implies. Perhaps only at such a juncture will the tradition in English have acquired the needed measure of insight required to move it further toward new sensibilities, expansions of dimension, regarding the actual words of a proposed *kigo* world. Whatever words they might be, these upstart *kigo*, they would be marked but not delimited by haiku — as *kigo* represent a more extensive culture than that inscribed by any single literary genre. *Kigo* are not a subset of haiku, but the obverse: haiku utilize the historical culture and tradition of *kigo*, in which the haiku genre participates.

From the perspective of the Anglo-American genre, as with all unique cultural treasures, *kigo* may be an achievement witnessed, studied and admired, rather than possessed. It is also quite possible that poets and critics will proceed along an entirely different line. In fact, it seems unclear how to proceed regarding the birthing of a *kigo* culture in English. Likely, poets themselves will open us to new haiku vistas, yet there also exists a need for further understanding.

ENDNOTES

[1] See "A *kigo* project in English" in this paper, for a critique along these lines by Takiguchi Susumu.
[2] In this paper "haiku in English" (in shortened form, "English haiku") is considered to be largely synonymous with Anglo-American haiku. While the English haiku is a worldwide phenomenon, judgment of quality is currently evaluated upon the basis of the Anglo-American haiku tradition.
[3] For the sake of brevity, in this paper "nature" indicates the outdoors; particularly, scenes or images which convey the psycho-aesthetic sense of being autonomous from human intervention.
[4] The University of Virginia *Japanese Haiku, a Topical Dictionary* is an online in-progress work based upon the *Nyūmon Saijiki* by the Museum of Haiku Literature in Tokyo. To find the reference, click the link "Full Entries," then scroll down to "wataridori" <http://etext.lib.virginia.edu/japanese/haiku/saijiki/full.html>.
[5] Traditionally, the arrival of birds in autumn marks the season as a presence, much like specific seasonal varieties of blooming flowers, while the "negative" phenomenon of absenting birds does not occasion significance. This would seem a mark of *kigo* culture.
[6] University of Virginia (*op. cit.*). Under "Full Entries" find "aki: Autumn," then the subsection, "The Heavens," and click the link "tsuki."
[7] For those interested in a Japanese translation of "moonlit hills," some possibilities might be *tsuki oka ni*, *oka ni tsuki*, or *okatsuki*. In each case, the kigo is "*tsuki*," moon.
[8] University of Virginia (*op. cit.*). See Endnote 4.
[9] See "Gendai Haiku Kyokai" in "Works Cited."
[10] Nebojsa Simin lives in Novi Sad and is editor-in-chief of the influential Serbian publication *Haiku Letter Magazine*.
[11] Hoshinaga further comments: "[Notwithstanding,] *Kigo* are very useful and convenient for creating a sense of place (where) and time (when). We can say that a *kigo* is just one word — but this

one word can speak volumes. . . . *kigo* [can be] more of a symbolic element. . . . I make *kigo* with my *real* experience, my sense of reality. . .” (Gilbert 34-35).

[12] Cf. White, Lynn. The Historical Roots of Our Ecologic Crisis.” *The Ecocriticism Reader*. Ed. Cheryl Glotfelty and Harold Fromm. Georgia UP, 1996. 3-14.

[13] The text within parenthesis represents my added comment; this method seemed preferable to taxing the reader with footnotes. The original linear text was also separated into paragraphs. I wish to gratefully acknowledge the Kumamoto poet Kanemitsu Takeyoshi for help with the translation.

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A New Haiku Era:
Non-season *kigo* in the Gendai Haiku *saijiki*

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Faculty of Letters, Kumamoto University, March 2006
Publication: *Modern Haiku Journal 37.2* (Summer 2006)

In 2004 the Modern Haiku Association (*Gendai Haiku Kyôkai*; MHA) published a new, innovative *saijiki* in five volumes. Along with four seasonal volumes of modern haiku, a volume of *muki* ("non-season") *kigo* was included. At first glance a non-season *saijiki* is an oxymoron; however, this is a rational conceptual act — we can say that poetry comes first, and any sort of glossary of terms comes second. In the relationship between haiku and a *saijiki*, it follows that the *saijiki* is a map for haiku poets to explore the haiku world, but the map is created by adventurers on the frontiers. Many poets have adventured through the haiku world and have found new lands and new horizons. From these horizons arise at times new *kigo*, and sometimes new non-season *kigo*. We can witness this activity in the historical example of Bashô, who pursued great adventures to enhance the cultural value of haiku and introduced new vocabulary into the haiku world. For instance, he gave us the first haiku with the poetic taste of neglected flowers, such as *sumiregusa* ("small mountain violet") and *kareobana* ("withered Japanese pampas grass"). These accomplishments have been written down and placed on the *saijiki* map. We can say that a *saijiki* ought to be a compilation of haiku poets"adventures. Traditionally, however, the *saijiki* has compiled seasonal *kigo* only, right up until this new and revolutionary MHA *muki saijiki*, published less than two years ago. Unlike *kigo*, *muki-kigo* do not indicate one particular season; along with *kigo*, they include our own feelings, images, cultural backgrounds, and native environments; our sociality.

According to Kaneko Tohta, *muki-kigo* contain *nikukan* ("vital warmth"): "For example, *yama* ('mountain') is not *kigo*, but the language has *nikukan*. ... There is no haiku subject that is ... not a 'natural thing.' Needless to say, in essence, a mountain and a river and likewise, buildings, pavement, and a rocket have *nikukan*. It is important to grasp them" (Kaneko Tohta. *Kon nichi no haiku* ("Today's Haiku"). Tokyo: Kôbunsha, 1965 and 2002, 116).

The *muki saijiki* is a new map, revealing the new world of modern haiku. Bashô has said, "freshness is a flower of *haikai* (haiku)." Through experiencing the new world of modern Japanese haiku with *muki-kigo*, we hope that readers and lovers of haiku will have a better opportunity to feel the mixture of Japan"s own unique and traditional sensibility, while exploring contemporary perspectives and taste—as the two remain fundamentally united.

Below we present a translation of Kaneko's preface to the MHA *muki saijiki*. It should be stressed that the new *saijiki* is not meant to represent the full extent or limit of modern haiku in Japan. As Kaneko notes, a great majority of the many thousands of poems included have been composed by MHA members. Also mentioned is the problem of all Japanese *saijiki*: their Tokyo-district based nature. As a result of these and other issues, some notable modern haiku poets such as Hoshinaga Fumio (who is constructing an alternative *saijiki* local to Kumamoto prefecture), Natsuishi Ban'ya, and others who have been published in English are not represented. Nonetheless, the MHA *saijiki* is a tremendous achievement, offering to readers and scholars worldwide for the first time a massive compendium of

modern haiku in a single exemplary collection. Please note below that all text in square brackets indicates material added for clarification.

As an Introduction

[Preface to *Gendai haiku saijiki* (5 vols.)
Tokyo: Gendai Haiku Kyôkai, June 2004]

Tohta Kaneko

The publication of this *saijiki* commemorates the fiftieth anniversary of the Modern Haiku Association [MHA]; this project took five years to complete. Members of the editorial committees, which were mostly composed of MHA members, held more than sixty meetings while preparing this present work. First, members discussed the entire concept of what a contemporary *saijiki* [a *gendai* haiku *kigo* compendium] might be, from the ground up. Following these conversations, each proposed *kigo* was examined in great detail as to its merits for inclusion, and subsequently submissions of haiku examples were solicited from MHA members.

What are some of the unique features of this saijiki? Roughly speaking, the first special feature is that this saijiki classifies seasons by month, based on the solar calendar [the Gregorian calendar, adopted in Japan in 1872]. Although many earlier saijiki have attempted to find a point of contact with the present solar calendar, there have always been unavoidable compromises in relating the traditional lunar calendar to our current calendar.

Earlier *saijiki* define "spring" as beginning from *risshun* [the *kigo* for "early spring" or, "the first day of spring"], and many readers are no doubt surprised to find that in the MHA *saijiki*, *risshun* is included in winter [the solar date of February 4]. In our book spring is defined as occurring from March through May. Thus, *risshun* is placed at the end of winter, as an expectation for the approaching of spring. So it can now be considered a "forerunning seasonal word" that heralds the new season, rather than the literal first day of spring. As well, *shogatsu* [the traditional New Year "season" of six days] is no longer treated separately from the four seasons but is included within the winter season, which runs from December through February. We wish to consider *shogatsu* as an experience within, or consistent with, the continuity of the seasons.

The aim is to fit *kigo* to our actual social experience, our actual life as lived through our calendar. Therefore, this *saijiki* places those ceremonies that have already been adapted to our solar calendar — for example, *hina-matsuri* [a sacred festival to bring happiness for girls, March 3] and *tanabata* [the annual celestial meeting of two legendary lovers, July 7] — into the familiar and appropriate times: March and July in the examples mentioned.

Were we to utilize lunar-calendar-based criteria, the day of the atomic bombing of Hiroshima [August 6] would be summer, while the bombing of Nagasaki [August 9] and the anniversary of the end of the war [August 15] would be autumn. Furthermore, under such criteria, most days of the summer vacation would be categorized as autumn. Such gaps between *kigo* and our actual social experience can be solved by adopting solar-calendar-based criteria.

Another remarkable feature of this *saijiki* is the creation of a new category, *tsûki* ["spreading through

seasons"], for those *kigo* that have a relatively vague sense of season, or where it is hard to recognize a seasonal influence in modern life. Some examples would be soap bubbles, a swing, a refrigerator, sumo, and sushi. We do not reject these words as *kigo*, but at the same time it is unreasonable to regard these words as pertaining to certain seasons. Most people would likely agree.

From such a flexible way of thinking, the added *muki* ["no season"] volume contains *kigo* that cannot be treated as pertaining to any one season. Probably those who would question the reason why *muki* would be included in a *saijiki* are not completely familiar with the history and development of the *saijiki*. The origin of the *saijiki* as such is found in Chinese literature, which makes use of detailed calendars of events and social ceremonies. In Japan seasonal arrangements are rooted in the origins and spread of renga [linked verses], in which a high value was placed upon compositional rules for the *hokku* [the first stanza of 5-7-5-on [morae, or sound-syllables, from which haiku developed]. This first stanza contains a seasonal word, theme, or expression that is then collaboratively developed in succeeding stanzas.

It is historically correct to define the *saijiki* as "a compilation of terms relating to *saiji*, annual ceremonial events," in its wider meaning; thus, the definition would be too narrow if by *saijiki* we meant merely a compilation of seasonal words. *Saiji* means "observances occurring throughout the year and related to work and life." From the early modern period to the present era our lives have become more expansive and complex, absorbing and accepting various aspects of cultures and civilizations from abroad. As a result, our language has also become diversified; those terms classified by season have increased, while at the same time, the vocabulary of non-seasonal terms has been increasing. As increasing numbers of *kigo* and *muki-kigo* are arriving concurrently, it is natural for the *saijiki* to include both: this is what a *saijiki* should be.

The *muki* volume includes selected haiku examples from a wide time span, roughly from the Edo period through the contemporary era. This new *saijiki* provides examples showing the history and variation in the use of both *muki-kigo* and *kigo*, and we have made an effort to offer a sweeping view. It is not too much to say that here for the first time is a complete *saijiki* anthology containing *muki* haiku. It is a distinctive feature of this *saijiki*.

In addition to these basic features, some additional aspects of this *saijiki* are notable. For example, included are appendixes that feature a compilation of classical, traditional, and regional season words and a list of dates of death of notable haijin. The length of these lists is limited by the ultimate reasonable length of the *saijiki*. The first list is based on our wish that classical season words should be valued, preserved, and passed to the next generation, although they are not used much these days. As to the list of dates of death, we focused on notable haiku poets throughout history and tried to record as many of them as possible. We omitted the dates of people such as Oda Nobunaga — those who are not directly related to haiku but who were nonetheless treated in former *saijiki*.

The MHA members' haiku comprise the core of the haiku examples presented. We can say that this *saijiki* is a MHA members' haiku anthology, another remarkable feature of the work.

If I may be allowed to express my wish for the future, I would like to say that one worrying factor remains: the *kigo* selection in this *saijiki* has necessarily been Tokyo-district oriented and as such has had to give up covering the unique words, expressions, and language of each of the numerous districts of

Japan. I would like to retain this issue as an important question remaining to be solved.

It is a landmark event that such a *saijiki* with these many new features has been published. I don't mean to boast, however. My deepest desire is to seek the judgment of the reading public on the occasion of the anniversary of fifty years of the MHA, and I wish for this *saijiki* to stimulate more eager discussion on just what a *saijiki* could be. The *saijiki* is a singular collection of Japanese aesthetic sensibility and is a precious cultural property of Japan. If this present *saijiki* adds new cultural value to that property, it would occasion no greater joy.

Notes

1 - The compete table of contents of the Modern Haiku Association's *muki saijiki* discussed in this article, as well as six haiku selected from the *saijiki* with the current authors" interpretations, is posted at the authors' Web site, http://research.iyume.com.

2 - Kaneko Tohta (b. 1919) is an acclaimed author and cultural leader. He is currently the honorary president of the Modern Haiku Association.

The Heart in Season: Sampling the Gendai Haiku Non-season *Muki Saijiki*[1]

Translators: Yūki Itō, Tomoko Murase, Ayaka Nishikawa, Tomoko Takaki
Compiler and editor: Richard Gilbert
Publication: *Simply Haiku Journal 4.3* (Autumn 2006)

Preface by Yūki Itō, with Richard Gilbert

About a decade ago, Tohta Kaneko wrote *An Introduction to Haiku*,[2] an illuminating presentation of haiku culture. Within, two main attitudes toward seasonal themes (kidai) or seasonal keywords (kigo) are discussed: the divergent approaches typified by Bashō and Issa. Bashō's attitude toward kidai tends toward idealism, while Issa takes an approach related with realism. These two attitudes to seasonal themes or keywords continue today. Bashō lived like a traveling-hermit and pursued deep philosophical thought, while Issa lived a penniless life among the masses. Bashō comes from the samurai class, while Issa hails from the farmer or peasant class. Bashō celebrates a penniless life because such a lifestyle finds sympathy with the renunciation of desire. Issa, on the other hand, felt that such a glorification of poverty was based on the stable status of the samurai class, and that Bashō did not know real poverty. We might say that Bashō is an illuminating philosopher, but he has a certain strain of idealism ("a thing useless for daily life is beautiful" is a Bashō aphorism), where Issa is more the realist. These two haiku poets' philosophies and attitudes toward seasonal keywords are strikingly different.

Before discussing this point further, it seems useful to clarify some of the technical terms used. From a philological point of view, the term "haiku' did not exist in the Edo period (from circa 1600). Following the Meiji revolution (1868) Japan was introduced to Western technology, philosophy, etc., and was strongly influenced by Western art movements (e.g. Romanticism, Impressionism). Shiki Masaoka (1867-1902) refined and developed the hokku or haikai into "haiku," coining the new term, and made "haiku" independent from the hokku tradition (the first stanza of a renga). After haiku became a fully independent genre, the term "kigo" was coined by Otsuzi Ōsuga (1881-1920) in 1908. "Kigo" is thus a new term for the new genre-approach of "haiku." So, when we are looking historically at hokku or haikai stemming from the renga tradition, it seems best to use the term "kidai." Although the term "kidai" is itself new—coined by Hekigotō Kawahigashi in 1907! When discussing Bashō and Issa, the term "kidai" is best applied, because both of these authors' works are in the tradition of hokku. It is this term which Tohta Kaneko uses throughout *An Introduction to Haiku*.

Returning to Bashō and Issa, Bashō regards kidai as a way to commune with the creative power of nature (zōke). Bashō does not regard kidai as a rule, but rather as a word or keyword establishing a relationship with *kokoro* (heart, mind). Kaneko Tohta paraphrases: "Bashō said to his disciples, 'find kidai for yourself. If you are unable to do this, you cannot become a good haikaishi (haiku poet).'" Importantly, this is not because kidai is primary in itself, but rather that without finding an expression of language which unites Self with zōke, one cannot achieve a deep sense of heart (i.e. knowing). Basho also has said, "Even if the word is not traditional kidai, in the case that the word has enough quality to be kidai, do choose it and use it. When you find a new kidai, it will be a great gift for the next generation" (*Kyoraishō*). The *Muki Saijiki*[3] compiles these types of words as muki-kigo for the first time.

In contrast to Bashō, Issa regards kidai as language arising from daily life. For example, Issa regards snow—one of the four prototypical season-symbols of "most beautiful things" in Japanese poetry and cultural tradition—as distasteful, as snow is related with the terrible hardships he faced

in his northern homeland. We see that, contrastively, Issa treats small insects and animals as kidai in a strongly compassionate manner (against the primary locus of the tradition). Insects are companions in daily life. So, Issa sought kidai from daily living, while Basho sought kidai primarily from the essential phenomenology of kokoro. In this regard, Tohta Kaneko discusses two types of kokoro. One is the "solitary thinker's heart," written as 心 (*kokoro*). Another is "compassionate heart," written as 情 (*furari-gokoro*). This difference had vanished by the end of the Edo period, but existed when Bashō and Issa lived. Tohta Kaneko continues (to paraphrase) that "Bashō is a pursuer of the 'solitary thinker's heart,' while Issa is an impoverished person with a 'compassionate heart.' Issa exemplifies *futari-gokoro* in his use of kidai."

In Issa's philosophy, based to a large extent on daily life, we note that the horse and dog are close and constant companions. It seems precisely due to this close and constant relationship that neither of these animal species appears in any previous *saijiki*. The *Muki Saijiki* contains hundreds of similar examples. In fact, none of the terms in the *Muki Saijiki* are generally found in regular *saijiki*.

Organization

A traditional *saijiki* normally has seven sections: *jikō* (time and season), *tenmon* (natural phenomena), *chiri* (geography), *seikatsu* (daily life), *gyōji* (seasonal events), *dōbutsu* (animals), and *shokubutsu* (plants). Sometimes, two sections are combined into one section; in such a case, the *saijiki* will have six sections. This present *muki saijiki* also has six sections; however, there are no *jikō* or *gyōji* sections, because the *Muki Saijiki* is not concerned with "season." Alternatively, the editorial committee has created new sections: *ningen* (human) and *bunka* (culture), as contemporary haiku tends to treat themes which are related with human society. This innovative choice of categories is an epoch-making event in the history of the *saijiki*.

In the listings below there are three levels of category: The top level is represented by the six overarching subjects mentioned just above. Below this level are the main topical categories (the number "2" is placed before these terms, and they are indicated in 'title boldface'). Example haiku may accompany these second-level terms, but most of the muki-kigo are at the third, finest level of resolution. Usage of the muki-kigo is usually literal (the word appears in the haiku); however, this third level of words harbors a sense of figuration. In some examples, a haiku associated to a group of figurations may contain an inference to one of the muki-kigo, though the orthography (actual word) does not appear. As well, there may be muki-kigo given, with no example haiku to exemplify it. In such cases sense must follow sensibility—an additional aspect of figuration, related to the future of gendai haiku.

In the 30 pages of text that follow are nearly 1000 muki-kigo terms. Many of these have several variant meanings or significances—this effort points to the scale necessary for a useful saijiki. This single volume is complimented by four additional volumes of roughly equal size, one for each of the four seasons. The five volumes make up the complete saijiki of the Modern Haiku Association.

***Muki Saijiki* -- Table of Contents**

[1] *Gendai haiku saijiki* (5 vols.) Tokyo: Gendai Haiku Kyôkai [Modern Haiku Association], June 2004.

[2] Except where cited, all materials in this Preface relating to kidai and kigo were taken from *haiku nyūmon* [*Introduction to Haiku*], Tokyo: Jitsugyo no Nihonsha, 1997, pp. 196-217, translated by Yūki Itō and Richard Gilbert.

[3] For additional *muki saijiki* and other kigo resources by the authors, please visit our kigo page [www.iyume.com/research/kigo.html].

Muki Saijiki **Table of Contents**

JP.	ENGLISH	JP.	ENGLISH
天文	**1 NATURAL PHENOMENA**	夕日	3 setting sun / evening sun
空	**2 Sky, Air, Heaven, Vacancy**	夕陽	3 evening sun / setting sun
青空	3 blue sky	落日	3 setting of the sun / setting sun
大空	3 (blue) vault of heaven / firmament / arch of sky / spherical, concave	落暉	3 sunset / setting sun / evening sun
天	3 heaven / sky / sphere / upper region / head, edge / head of page	星	**2 Stars**
天体	3 astronomic(al) object, celestial globe, heavenly body, luminary	星座	3 constellation
天空	3 airy region / expanse / firmament / sphere	恒星	3 fixed star
天心	3 the center of heaven / the center of sky	惑星	3 planet
宇宙	3 absolute / cosmos / heaven and earth / world	彗星	3 comet
空間	3 interspace / interval / open space / room / vacancy / vacuity / void	大熊座	3 The Great Bear / the Big Dipper / Ursa Major / the Plow
地球	**2 Blue Planet, Earth, Globe**	カシオペア	3 Cassiopeia
南極	3 South Pole / negative pole / south geographic pole	蝕	**2 Eclipse**
北極	3 North Pole / north geographic pole / north-seeking pole / positive pole	日食	3 solar eclipse
緯度	3 degrees of latitude / terrestrial latitude	月食	3 lunar eclipse
経度	3 longitude	宇宙船	**2 Spaceship, Starship, Rocket Ship**
日付変更線	3 International Date Line	人工衛星	3 satellite / artificial satellite
太陽	**2 The Sun**	宇宙旅行	3 space travel / space voyage
日輪	3 sun disk	雲	**2 Cloud, The Clouds**
烈日	3 the burning sun	浮雲	3 floating cloud / drifting cloud
朝日	3 morning sun / rising sun	白雲	3 white cloud
旭日	3 risen sun	飛行機雲	3 contrail / vapor trail / condensation / trail / streamer

天文 **NATURAL PHENOMENA (continued)**

JP.	ENGLISH	JP.	ENGLISH
風	**2 Wind, Air Current(s)**	闇	**2 Darkness, The Dark**
海風	3 sea breeze / wind from the sea	暗い	3 dark
陸風	3 land breeze / land wind	冥い	3 dark
微風	3 breeze	暗がり	3 dark place
疾風	3 blast / strong wind	暗闇	3 darkness
雨	**2 Rain**	夜陰	3 the darkness of the night
雨脚	3 manner of raining / wisp of rain	時間	**2 Time**
長雨	3 continual rain / long spell of rain	光陰	3 days / day and night
大雨	3 heavy rain / downpour	星霜	3 years
通り雨	3 passing rain / shower	世紀	3 century
にわか雨	3 sudden shower	白亜紀	3 the Cretaceous period
涙雨	3 sprinkling rain / weeping rain	五十億年	3 five billion years
酸性雨	3 acid rain	未来	**2 Future**
日溜り	**2 Sunny Place, Sunny and Warm Place**	年	**2 Year**
光	**2 Light**	歳月	3 years
閃光	3 flash / gleam / glint of light	年月	3 years and months
発光	3 emission of light / luminescence	四季	3 the four seasons
光芒	3 shaft of light / beam of light	季節	3 season
微光	3 glimmer	平年	3 common year
極光	3 aurora	閏年	3 intercalary year / leap year
反射光	3 reflected light	カレンダー	3 calendar
影	**2 Shadow**	暦	3 calendar
影法師	human shadow / silhouette	万歳	3 many years / longevity / prospering for a long time

天文 **NATURAL PHENOMENA (continued)**

JP.	ENGLISH	JP.	ENGLISH
月日	**2 Days, Days and Months**	夕暮れ	**2 Evening, Dusk**
週	3 week	夕	3 evening
曜日	3 the day of the week	夕方	3 evening
昨日	3 yesterday	黄昏	3 dusk / twilight
今日	3 today	日暮れ	3 sunset
明日	3 tomorrow	夕闇	3 evening gloom / film of early twilight / shadows of dusk
時代	**2 Era, Period, Age, Epoch, Time**	薄暮	3 evening gloom
明治	3 Meiji era	暮れ六つ	3 six in the evening / 6 p.m.
大正	3 Taisho era	夜	**2 Night**
昭和	3 Showa era	夜間	3 nighttime / during the night
平成	3 Heisei era	深夜	3 middle of the night
戦前	3 before the war / prewar	真夜中	3 midnight / middle of the night
戦後	3 postwar / after World War II	午前零時	3 midnight / 12 a.m.
朝	**2 Morning**	夜更け	3 late at night / middle of the night
暁	3 dawn / daybreak	深更	3 middle of the night
夜明け	3 dawn / daybreak	方位	**2 Direction, Azimuth, Bearing**
明け六つ	3 six in the morning	方角	3 bearing / direction
午前	3 before noon / forenoon / morning	東西南北	3 north, south, east and west / four cardinal directions / four points of the compass
昼	**2 Daytime**	鬼門	3 demon's gate / the quarter lying to the northeast of one’s position, superstitiously believed to be unlucky / northeast
正午	3 noon / midday	恵方	3 lucky direction
午後	3 afternoon	距離	**2 Distance**
白日	3 the bright sun / broad daylight	一里塚	3 milestone / milepost

地理 **GEOGRAPHY**

JP.	ENGLISH	JP.	ENGLISH
地理	**1 GEOGRAPHY**	原野	3 an uncultivated field/a plain/ wasteland/a wilderness
陸	**2 Land**	ツンドラ	**2 Tundra**
大陸	3 continent / mainland / terra firma	地震	**2 Earthquake(shock), Earth tremor**
大地	3 firm ground / mother earth / terra firma/ terrestrial mass	砂漠	**2 Desert**
地平線	3 celestial horizon / horizon / horizon line / skyline	山	**2 Mountain, Peak, Hill**
平野	3 plain / plain field	山脈	3 a mountain range / a mountain chain
荒野	3 heath / wild land / wilderness / cant / declination /	山岳	3 mountains
傾斜	3 dip / drop-off / grade / gradient / heeling / inclination / lean / pitch / skew / slant / slope / tilt	裏山	3 a hill in back of one's house
土	**2 Clay, Clod, Dirt, Earth**	峠	3 the highest point on a mountain road / mountain pass
地	3 earth / ground	崖	3 precipice / cliff / bluff
土地	3 climate / country / estate / ground / land / land lot / place / premises / terrene / white land	雑木林	3 thicket / copse/ coppice
田	3 paddy field / rice field	未踏峰	3 unclimbed mountain / untrodden peak
荒田	3 abandoned field / /rough field	山畑	3 a mountain field
土埃	3 dust cloud / dirt / dust / fog / mote	火山	**2 A volcano**
休耕田	3 a fallow field / a field lying fallow	火口	3 (volcanic) crater / a caldera (over 1km)
森	**2 A Wood, Woods, Grove, Forest**	火砕流	3 pyroclastic flow / stream of heated rocks and volcanic ash
杜	3 woods / a shrine (sacred) forest	噴火	3 an eruption
林	3 a grove / a small wood/ a copse	噴煙	3 smoke (fumes) of a volcano (rising from a crater) / volcanic fumes
森林	3 a forest / deep woods	谷	**2 Valley, Pressure trough**
草原	**2 Grass-covered Plain, Grasslands, Steppes, Savanna, The Pampas**	渓谷	3 ravine/ a gorge
野原	3 a field / a plain	谷間	3 glen / hollow / quebrada / valley / defile / cove / swale
大草原	3 campo / pampas / prairie / steppe	山峡	3 a gorge

地理 **GEOGRAPHY (continued)**

JP.	ENGLISH	JP.	ENGLISH
谺	**2 An echo**	ダム湖	3 a dammed lake
山彦	3 an echo (in the mountains)	湖上	3 on the lake
石	**2 A Stone, Pebble, Rock**	湖底	3 the bottom of a lake
岩石	3 a rock / stones and rocks	湖水	3 a lake / lake water
岩	3 a rock / a crag	澪標	**2 Wooden poles set in the water to guide boats , a deep-water channel**
岩いわお	3 a rock (especially, rough and pointing sharply to the sky)	潮	**2 The tide, A current**
巌いわ	3 a large rock / boulder	汐	3 the tide
山河	**2 Mountains and Rivers**	干潮	3 ebb tide/ low tide
河川	**2 Rivers**	引き潮	3 an ebb tide / (begin to ebb)
川	3 (a small) river / stream	満潮	3 high water / a high tide/ a full (flood) tide
河	3 (a large) river	満ち潮	3 a high tide / (sim. to 満潮, but a softer impression)
水源	3 the source (headwaters) of a river / fountainhead	潮騒	3 the sound (booming, roar) of the sea/ the pounding of the waves/
せせらぎ	3 small stream/ brook/ runnel / a rivulet/ a shallows	海潮音	3 the sound of waves and the sea
小川	3 a (small) stream / creek / brook / a rivulet	湾流	3 bay current
谷川	3 a mountain stream (torrent)	海	**2 The Sea, The Ocean**
急流	3 a fast-flowing (rapid, swift) stream/ a fast (swift) current / rapids/ a torrent	海洋	3 the sea / the ocean
伏流水	3 riverbed water / artesian water	大海	3 the ocean / a wide expanse of sea
水たまり	3 a pool / a puddle	深海	3 ocean deeps / an abyss
湖沼	**2 Lakes, Marshes**	水平線	3 the horizon
湖	3 a lake		
沼	3 a marsh / a swamp / a bog / a tarn		

地理 **GEOGRAPHY (continued)**

JP.	ENGLISH	

波	**2 A wave, Billow, Swell, Surf, A Breaker**
大波	3 a billow / a great wave of the sea / a boomer / a roller / a swell / a surge
小波	3 a small wave
白波	3 white-(foam)-crested wave(s) / foaming (white capped) breakers / whitecaps
荒波	3 raging waves / rough waters / heavy seas
波頭	3 the crest of a wave
波涛	3 billows / surges
沖	3 offshore / out at sea
磯	**2 A beach, A shore, The seashore**
渚	3 the beach / the shore
海岸線	3 the coastline / shore line / seaboard / a coastal railroad
砂	**2 Sand, Grit, A Grain of Sand**
砂浜	3 a sandy beach / the sands
砂丘	3 a sand dune / a sand hill
岬	**2 A Cape, Promontory, Headland, Spit of Land**
半島	3 a peninsula
島	3 an island / an isle / an islet
日本の地名	**2 Place names of Japan**
外国の地名	**2 Overseas Place names**

人間 **HUMAN**

JP.	ENGLISH	JP.	ENGLISH

人間	**1 HUMAN**	誕生	**2 Birth**
人間	**2 Human Being**	産声	3 initial cry
人	3 person	産湯	3 first birth
--	3 Homo sapiens (ホモサピエンス)	産着	3 baby clothes
男女	**2 Man and Woman**	誕生日	3 birthday
男	3 man	生誕	3 nativity
女	3 woman	赤子	**2 Baby**
処女	3 virgin	赤ん坊	3 babe
私	**2 Self**	嬰児	3 nursling
わたし	3 I (neutral speech)	3幼児	3 kid
僕	3 I (male speech)	乳児	3 infant
人名	**2 Personal Name**	胎児	3 fetus
姓名	3 name	少年　少女	**2 Boy * Girl**
名前	3 someone's name	少年期	3 boyhood
人名	**2 To Live**	少女期	3 girlhood
生きる	**2 Human Life**	美童	3 pretty boy
人生	3 course of life	美少女	3 pretty girl
一生	3 lifetime	童女	3 little girl
半生	3 half a life	青年	**2 Young Man or Woman**
生死	3 life and death	青春	3 youth
		青春期	3 adolescence

人間 **HUMAN (continued)**

JP.	ENGLISH	JP.	ENGLISH
結婚	**2 Marriage**	翁	3 grandsire
婚礼	3 nuptials	媼	3 beldam

結婚式	3 wedding ceremony	還暦	3 *kanreki* (end of the traditional 60-year cycle)
花婿	3 bridegroom	長生き	3 longevity
花嫁	3 bride	長命	3 length of one’s days
仲人	3 go-between	晩年	3 evening of life, last days
介添人	3 bridesmaid	死	**2 Death**
結納	3 betrothal gift	死ぬ	3 to die
披露宴	3 wedding reception	死亡	3 demise / mortality
独り者	**2 Unmarried person**	大往生	3 die a calm death
独身	3 being single (bachelorhood, spinsterhood)	他界	3 pass away
出産	**2 Childbearing**	永眠	3 one's final rest
妊娠	3 pregnancy	身罷る	3 expire
受胎	3 conception	後の世	3 afterworld
身籠る	3 gestate / gestation	臨終	3 dying breath / deathbed
悪阻	3 morning sickness	死に水	3 wet a dying person’s mouth / attend someone’s deathbed
分娩	3 delivery	死者	3 dead
中年	**2 Middle age**	死体	3 dead body
更年期	3 climacteric	遺体	3 deceased
老年	**2 Old age**	遺言	**2 Last will**
老い	3 aging	遺言状	3 last will and testament
老人	3 elder person	遺書	3 farewell note
年寄り	3 oldster	葬式	**2 Funeral**
老爺	3 old man	葬儀	3 funeral ceremony / funeral service
老婆	3 old woman	喪	3 mourning
		鯨幕	3 *kujiramaku* (funeral curtain)

人間 **HUMAN (continued)**

JP.	ENGLISH	JP.	ENGLISH

遺影	**2 Portrait of the Deceased**	頭脳	3 grey matter / brains / intellectual power
棺	**2 Coffin**	右脳	3 right brain
柩	3 casket	左脳	3 left brain
棺	3 coffin	大脳	3 cerebrum
納棺	3 place in a coffin	小脳	3 cerebellum
出棺	3 funeral cortege	耳	**2 Ear**
葬る	3 entomb	耳朶	3 ear lobule
火葬	3 cremation	耳たぶ	3 ear lobe
鳥葬	3 sky burial	福耳	3 big ear lobes
土葬	3 burial	外耳	3 external ear
埋葬	3 sepulcher	内耳	3 internal ear
水葬	3 burial at sea	地獄耳	3 sharp ear
埋葬書	3 burial document	顔	**2 Face**
墓	**2 Tomb**	貌	3 visage
墓石	3 tombstone	素顔	3 natural face
墓標	3 grave post	童顔	3 baby face
墓地	3 cemetery	丸顔	3 moon face
霊園	3 grave yard	馬面	3 horsy face
身体	**2 Body, Corporeity, Frame**	紅顔	3 red face
身体	3 body	目	**2 Eye**
体	3 body	まなこ	3 ocular
身	3 flesh	瞳	3 pupil
肉体	3 flesh and blood / corporeality	眸	3 pupilla
女体	**2 Body (frame) of woman**	目玉	3 eye ball
女身	3 female body	眼球	3 globe of eye
頭	**2 Head**	両目	3 both eyes
こうべ	3 crown	両眼	3 binocular
脳	**2 Brain**	瞼	3 eyelid
脳味噌	3 encephalon		

人間 **HUMAN (continued)**

JP.	ENGLISH	JP.	ENGLISH

鼻	**2 Nose**	首	**2 Neck**
鼻梁	3 nasal bridge	うなじ	3 nape
鼻筋	3 ridge of the nose	首筋	3 scruff
鼻孔	3 nostril	顎	**2 Jaw**
鼻の穴	3 nasal chamber	おとがい	3 chin
鼻先	3 before someone's nose	上顎	3 upper jaw
口	**2 Mouth**	下顎	3 under jaw
口腔	3 oral cavity	喉	**2 Throat**
口元	3 around mouth	咽喉	3 throat region
唇	**2 Lip**	喉仏	3 Adam's apple
舌	**2 Tongue**	喉元	3 neck
べろ	3 tongue	毛	**2 Hair**
巻き舌	3 rolling one's tongue	髪	3 head hair
二枚舌	3 forked tongue	頭髪	3 chevelure (French: head of hair)
歯	**2 Tooth**	黒髪	3 brunette hair
前歯	3 front tooth	白髪	3 gray hair
奥歯	3 back tooth	髪型	3 hairstyle
乳歯	3 baby tooth	長髪	3 long hair
糸切り歯	3 canine tooth	抜け毛	3 hair loss
八重歯	3 double tooth	髭	3 beard
入れ歯	3 false tooth	胸毛	3 chest hair
義歯	3 artificial tooth	恥毛	3 pubic hair
頬	**2 Cheek**	肩	**2 Shoulder**
ほっぺた	3 sweet cheek	撫で肩	3 sloping shoulder
豊頬	3 plump cheek	怒り肩	3 square shoulder
		肩こり	3 stiff neck
		肩叩き	3 shoulder tap (put pressure on someone to resign)

JP.	ENGLISH	JP.	ENGLISH
胸	**2 Chest**	手足	**2 Limb**
胸元	3 bosom	背	**2 Back**
乳房	3 breast	背中	3 broad of the back
乳首	3 nipple	腰	**2 Lower back**
乳	3 milk	臀	3 loin
手	**2 Hand**	臀部	3 lumber
両手	3 both hands	尻	3 bottom
右手	3 right hand	ウエスト	3 waist
左手	3 left hand	ヒップ	3 hip
拳	3 fist	柳腰	3 stoop
掌	3 palm	足	**2 Foot**
手相	3 palm line	脚	3 leg
腕	3 arm	腿	3 thigh
二の腕	3 upper arm	股	3 groin
細腕	3 thin arm	脛	3 shin
肘	3 elbow	膝	3 knee
腋	3 armpit	膝小僧	3 kneecap
爪	**2 Nail**	足首	3 ankle
3深爪	3 pare nails to the quick	足音	3 footstep
3生爪	3 finger nail	陰部	**2 Pubic region**
3爪切り	3 nail clipper	陰	3 pubis
3爪先	3 tiptoe	女陰	3 vagina
3爪痕	3 nail mark	男根	3 penis
指	**2 Finger**	ふぐり	3 testicle
3指きり	3 pinky promise		
3指折り	3 count on one's fingers		
3指紋	3 finger print		

人間 HUMAN (continued)

JP.	ENGLISH	JP.	ENGLISH
内蔵	**2 Internal organs**	糞尿	**2 Excretory substances**
心臓	3 heart	排泄	3 elimination
肺	3 lung	脱糞	3 incontinence
肝臓	3 liver	小便	3 urine
五臓六腑	3 five solid organs & six hollow organs	尿	3 pee
膀胱	3 vesica	尿[しと]	3 piss
胎内	3 womb	糞詰まり	3 constipation
骨	**2 Bone**	野糞	3 feces in a field
頭蓋骨	3 skull	肥壺	3 manure pile
頭蓋	3 cranium	涙	**2 Tear(s)**
背骨	3 spine	泪	3 eye water
脊椎	3 vertebral column	感涙	3 weep
尾骶骨	3 coccyx	落涙	3 tear drop
尾骨	3 tailbone	血涙	3 bitter tears
鎖骨	3 collar bone	空涙	3 fake tears
骨片	3 bone fragment	肌	**2 Skin**
血	**2 Blood**	皮膚	3 derma
血液	3 lifeblood	皺	3 wrinkle
血圧	3 blood pressure	筋肉	3 muscle
血圧	3 low pressure	細胞	3 cell
低血圧	3 high pressure	恋	**2 Love**
高血圧	3 blood vessel	恋人	3 lover
血管	3 artery	初恋	3 first love
動脈	3 vein	失恋	3 lost love

人間 HUMAN (continued)

JP.	ENGLISH	JP.	ENGLISH
愛	**2 Love**	倖せ	**3 Happiness for human being(s)**
恋愛	3 romance	不安	2 fear
純愛	3 Platonic love	気懸かり	3 worry
相愛	3 mutual love	悲観	3 pessimism
求愛	3 courtship	疑い	3 uncertainty
博愛	3 caritas	猜疑心	3 suspicion
友愛	3 companionate love	疑惑	3 doubt
愛語	3 word of mercy	想像	**2 Imagination**
情事	**2 Love Affair**	夢	**2 Dream**
不倫	3 adultery	夢路	3 path of dream
貞操	3 chastity	夢見	3 have a dream
心	**2 Mind**	正夢	3 prophetic dream
心理	3 mentality	逆夢	3 opposite dream
怒り	**2 Anger**	悪夢	3 nightmare
憤怒	3 rage	夢幻	3 illusion
忿懣	3 wrath	立つ	**2 Stand**
悲しい	**2 Sadness**	立ち上がる	3 stand up
悲嘆	3 lament	起つ	3 gain one's feet
悲痛	3 agony	歩く	**2 Walk**
愁い	**2 Grief**	歩行	3 walking
憂い	3 anxiety	徒歩	3 on foot
気鬱	3 feel depressed	徒歩 [かち]	3 trek
孤愁	3 lonesome	走る	**2 Run**
孤独	3 solitude	駆ける	3 rush
憂鬱	3 depression	疾走	3 scamper, career
寂しい	**2 Lonely, Loneliness**	疲れる	**2 Tire**
淋しい	3 solitary	疲れ	3 get tired
寂寞	3 desolate	疲労	3 tiredness / fatigue
寂寥	3 gaunt	眠る	**2 Sleep**
性	**2 Sex**	寝る	3 repose
性欲	3 lust	睡る	3 drowse
性感帯	3 erogenous zone	就寝	3 go to bed
幸福	**2 Happiness**	臥す	3 lie down
幸せ	3 happy		

至福	3 bliss		

人間 HUMAN (continued)

JP.	ENGLISH	JP.	ENGLISH
食う	**2 Eat**	肉親	**2 Blood Relation**
食べる	3 meat	親	3 parent
喰らう	3 bite	親子	3 parent-child
酔う	**2 Get Drunk**	父母	3 father-mother
ほろ酔い	3 tipsy	父親	3 father
深酔い	3 get very drunk	父	3 daddy
酩酊	3 inebriation	親父	3 old buddy
笑う	**2 Laugh**	父さん	3 papa
哄笑う	3 laugh jeeringly	老父	3 old father
高笑い	3 guffaw	母親	**2 Mother**
笑む	3 grin	母	3 Mom
微笑	3 smile	おふくろ	3 old lady
嘲笑	3 laugh in scorn	母さん	3 Mommy
泣く	**2 Cry**	老母	3 old mother
慟哭	3 wail	母性	3 motherhood
号泣	3 lament aloud	子供	**2 Child**
すすり泣く	3 sob	子	3 kid
会う	**2 Meet**	嬰児	3 infant
3逢う	3 get together	吾子	3 speaker's baby
3再会	3 meet again	子離れ	3 independence from an attachment to one's child
3邂逅	3 cross paths	夫婦	**2 Couple**
別れる	**2 Part**	夫妻	3 husband and wife
3離別	3 estrangement	夫	3 husband
3決別	3 break away	亡夫	3 deceased husband
3永別	3 part forever	妻	3 wife
働く	**2 Work**	家内	3 speaker's wife
労働	3 labor	女房	3 ‘missus’ (informal)
勤労	3 service	亡妻	3 deceased wife
苦役	3 toil	人妻	3 someone else's wife

人間 HUMAN (continued)

JP.	ENGLISH	JP.	ENGLISH
兄弟	**2 Brothers**	耳鳴り	3 ringing in the ear
3姉妹	3 sisters	黒死病	3 Black Death (plague)
3兄	3 elder brother	痴呆	3 dementia
3弟	3 younger brother	医療	**2 Medical**
3姉	3 elder sister	医局	3 medical office
3妹	3 younger sister	神経科	3 neurologist
3義兄弟	3 brother-in-law	超音波	3 CT scan (tomography)
3異母兄弟	3 half brother	透視室	3 fluoroscopy room
3嫁	3 daughter-in-law	心電図	3 cardiogram
3婿	3 son-in-law	置き薬	3 household medicine
3叔母	3 aunt	胃腸薬	3 stomach medicine
3叔父	3 uncle	劇薬	3 emergency medicine
3甥	3 nephew	松葉杖	3 auxiliary crutch
3姪	3 niece	睡眠薬	3 sleeping medicine
友	**2 Friend**	精神安定剤	3 tranquilizer
3友人	3 best friend	薬	3 drug
3親友	3 old friend	注射器	3 injector
3旧友	3 acquaintance	繃帯	3 bandage
漂泊者	**2 Drifter**	眼帯	3 eye patch
ホームレス	3 street people	義手	3 prosthetic hand
病	**2 Sickness**		
3病む	3 get sick		
3病者	3 patient		
3病人	3 sick person		
3長患い	3 long illness		
3病名	3 name of disease		
癌	3 cancer		
頭痛	3 headache		

マラリア	3 malaria		

生活 **LIFE**

JP.	ENGLISH	JP.	ENGLISH
生活	**1 LIFE (Living)**	ダンボール	**2 Corrugated Paper (a Carton)**
資本	**2 Capital**	リベット	**2 Rivet**
資本主義	3 capitalism	ロボット	**2 Robot**
王	**2 King**	造船	**2 Shipbuilding**
王政	3 monarchy	電気	**2 Electricity**
議会	**2 Parliament**	景気	**2 Business (the market)**
議員	3 MP (member of the Diet, an MC)	好況	**2 Prosperity**
組閣	3 The Cabinet (formation of a cabinet)	不況	**2 Depression**
議事堂	3 Diet	貧乏	**2 Poverty**
判決	**2 Judgment**	貧困	**2 Deprivation, Indigence**
裁判	3 trial (Justice)	貧窮	**2 Beggary, Economic Poverty**
裁判官	3 judge (the court)	新聞	**2 Newspaper**
勲章	**2 Decoration, Honor, Medal, Insignia**	朝刊	3 morning paper
叙勲	3 conferment of a decoration	夕刊	3 evening paper
受勲	3 recipient of a decoration	新聞紙	3 newspaper
税金	**2 Tax**	郵便	**2 Mail**
税務署	3 tax office	ポスト	3 mailbox
税務署員	3 tax collector (tax-office clerk)	切手	3stamp
署名運動	**2 Petition campaign**	葉書	3 postcard
反対署名	3 opposing (petition) signature	絵葉書	3 picture postcard
農業	**2 Agriculture**	エアメール	3 airmail (variant)
漁業	3 fishing	航空便	3 airmail (variant)
農婦	3 farmer (female)	電話	**2 Telephone**
農夫	3 farmer (male) (peasant)	受話器	3 receiver
鋤	3 a spade (plow, plough)	携帯電話	3 cellular phone
鍬	3 a hoe	テレビ電話	3 video phone
遊牧	3 nomadism	電報	3 telegram
密漁	3 poaching	学校	**2 School**
工業	**2 Industry**	校歌	3 school song
ガラス	**2 Glass**	黒板	3 blackboard

紙	**2 Paper**	理科室	3 science room

生活 **LIFE (continued)**

JP.	ENGLISH	JP.	ENGLISH
算術	3 arithmetic	隠語	3 cant (jargon, secret language)
給食費	3 charge for school lunch	文字	3 letter (orthographic character)
生徒	3 student	手話	3 sign language
卒業名簿	3 list of graduates	オノマトペ	3 onomatopoeia
廃校	3 closed school	てにをは	3 *te-ni-wo-ha* (grammatical post-particles)
晩学	3 learning late in life	新幹線	**2 Shinkansen (bullet train)**
2地図	**2 Map**	寝台車	**2 Sleeper**
日本地図	3 a Japanese map	列車	3 train
世界地図	3 a world map	ブルートレイン	3 blue Train
地球儀	3 a globe	電車	**2 Electric train (tram)**
月球儀	3 globe of the moon	特急	3 special express
国家	**2 A Nation**	急行	3 express
国	3 a country	鈍行	3 slow train (local train)
母国	3 mother country (homeland)	機関車	**2 Locomotive Engine**
祖国	3 homeland, (native country)	列車	3 train
皇国	3 empire	夜汽車	3 night train
鎖国	3 national isolation (seclusion)	夜行列車	3 night train
国旗	**2 National Flag**	貨車	**2 Freight car**
日の丸	3 rising-sun flag (flag of Japan)	貨物列車	3 freight train
日章旗	3 flag of the Rising Sun	炭車	3 coal car
旗	3 flag	鉄道	**2 Railroad**
弔旗	3 flag draped in black (at half-mast)	地下鉄	3 subway
国家	**2 State**	鉄道馬車	3 horse-drawn streetcar
愛国	**2 Patriotism**	バス	**2 Bus**
愛国者	3 a patriot	長距離バス	3 long-distance bus
忠君愛国	3 loyalty and patriotism	夜行バス	3 overnight bus (night bus)
難民	3 refugee, displaced person	高速バス	3 express bus
3越境	3 border transgression	自動車	**2 Car**
民族	**2 Race (ethnic group, a people)**	車	3 car (wheeled vehicle)
人種	3 race, species	ジープ	3 jeep
日本語	**2 Japanese (language)**	助手席	3 Passenger seat
母語	3 Mother tongue	自転車	**2 Bicycle**
言葉	**2 Language (words)**	マウンテンバイク	3 mountain bike
	3 spirit of language (the spirit which is		

言霊	present in words; the miraculous power of language)	ママチャリ	3 Shopping bike

生活 LIFE (continued)

JP.	ENGLISH	JP.	ENGLISH
飛行機	**2 Airplane**	教師	**2 Teacher**
航空機	3 aircraft	家庭教師	3 tutor
ヘリコプター	3 helicopter	勤労者	**2 Working Person (wage earner)**
プロペラ機	3 propeller plane	サラリーマン	3 office worker (white-collar worker, salary worker)
ジェット機	3 jet plane	郵便夫	3 postman
ジャンボ機	3 jumbo jet	女給	3 waitress
船	**2 A ship**	ホステス	3 hostess
船舶	3 a vessel (ship)	看護婦	3 nurse
定期船	3 ocean liner	通訳	3 interpreter
小船	3 a small (light) boat	記者	3 reporter
作業船	3 A work barge, workboat	詩人	**2 Poet**
灯	3 flasher (light)	俳人	3 haiku poet
2切符	**2 A ticket**	歌人	3 poet, bard
定期券	3 commuter pass	刺客	**2 Assassin**
回数券	3 a coupon tickets	ストライキ	3 a strike
仕事	**2 Work**	スト	3 a strike
職	3 a job	デモ	3 a demonstration
稼業	3 business (occupation, work, job)	賃金	**2 Wages**
本職	3 occupation (profession)	給料	3 salary
副業	3 a sideline (side business)	月給	3 monthly salary
転職	3 job-change (change of occupation)	日給	3 daily wages
天職	3 (a) vocation	失業	**2 Unemployment**
職人	**2 A Craftsperson**	失職	3 unemployment
工員	3 a factory worker	リストラ	3 restructuring (dismissal)
火夫	3 fireman	肩たたき	3 ‘shoulder-tapping;’ being urged to retire
修理工	3 repairman	窓際族	3 deadwood; skilled employees relegated to meaningless jobs
女工	3 a factory woman	衣装	**2 Clothes**
水夫	3 a sailor (seaman)	晴れ着	3 best clothes (Sunday best)
靴屋	3 a shoe store	盛装	3 gala dress
陶工	3 a potter (ceramist)	正装	3 a full dress
ペンキ屋	3 a house painter	和装	3 Japanese clothing (kimono)
剥製屋	3 taxidermists	洋装	3 Western clothing
石屋	3 stone dealer	ドレス	3 a dress
荷役	3 longshoreman	僧衣	3 monk's robe

行商	3 peddler	迷彩服	3 camouflage clothes
		マント	3 cloak, mantle

生活 LIFE (continued)

JP.	ENGLISH	JP.	ENGLISH
下着	**2 Undergarments, Underwear**	米	**2 Rice**
襦袢	3 undergarment (of kimono)	白米	3 polished rice
おしめ	3 diaper	米糠	3 rice bran
褌	3 loincloth	異国米	3 nonnative rice (exotic)
3犢鼻褌	3 loincloth	外来米	3 nonnative rice (exotic)
襟	**2 Collar**	パン	**2 Bread**
ベルト	3 belt	フランスパン	3 baguette
ポケット	**2 Pocket**	食パン	3 sandwich loaf (bread)
帯	**2 Band**	焼き物	**2 Grilled Fish**
ベルト	3 belt	煮物	3 cooked dish (simmered dishes)
ネクタイ	**2 Necktie**	サラダ	3 salad
帽子	**2 Hat**	肉じゃが	3 meat (beef) stew
ベレー帽	3 beret	味噌汁	3 miso soup
靴	**2 Shoes**	漬物	3 pickle
運動靴	3 sneakers (athletic shoes)	肉	2 meat
下駄	3 wooden clogs	牛肉	3 beef
宝石	**2 Gem(s)**	豚肉	3 pork
ネックレス	3 necklace	鶏肉	3 chicken
ペンダント	3 pendant	卵	**2 Eggs**
真珠	3 pearl	豆腐	**2 Tofu (bean curd)**
誕生石	3 birthstone	豆乳	3 soymilk
化粧品	**2 Cosmetics**	おから	3 tofu lees
口紅	3 lipstick	うのはな	3 Deutzia flowers
マニキュア	3 manicure	野菜	**2 Vegetables**
化粧紙	3 face-powder tissue	青物	3 green vegetable
オーデコロン	3 cologne	菜っ葉	3 greens
ヘアピン	3 hairpin	クレソン	3 watercress
飯	**2 Meal**	菓子	**2 Sweets**
ご飯	3rice	和菓子	3 Japanese confectionery
米粒	3 rice grain	洋菓子	3 Western confectionery
粥	3 gruel	甘味	3 a sweet (sweet taste)
弁当	3 packed lunch	飴	3 candy
昼餉	3 lunch	綿菓子	3 cotton candy
鯨飯	3 rice with whale	餅	3 rice cake

スパゲティ	3 spaghetti	黄な粉	3 ground soybeans
		鯛焼	3 fish-shaped pancake stuffed with beans

生活 LIFE (continued)

JP.	ENGLISH	JP.	ENGLISH
コーヒーゼリー	3 coffee jello	機械	**2 Machinery**
マロングラッセ	3 marron glacé	重機	3 heavy machinery
ケーキ	3 cake	起重機	3 crane (jack)
果物	**2 Fruit**	クレーン	3 crane
果実	3 plum	ショベルカー	3 excavator
フルーツ	3 fruits	機械油	3 machine oil
グレープフルーツ	3 grapefruit	電柱	**2 Telephone pole(s)**
飲み物	**2 Drink**	電信柱	3 power pole
お茶	3 tea	送電線	3 power lines
コーヒー	3 coffee	ドラム缶	**2 Drum**
紅茶	3 black tea	洗濯機	**2 Washing Machine**
コーラ	3 coke	掃除機	3 vacuum
ミルク	3 milk	電子レンジ	3 microwave
青汁	3green juice	電卓	**2 Calculator**
ジュース	3 juice	複写機	**2 Copy Machine**
調味料	**3 Seasoning**	コピー	3 copy
塩	3 salt	車椅子	**2 Wheelchair**
砂糖	3 sugar	鍵	**2 Key**
醤油	3 soy sauce	剃刀	**2 Razor**
味噌	3 bean paste	ナイフ	3 knife
ソース	3 sauce	大工道具	**2 Carpenter's Tools**
香辛料	3 spice	釘	3 nail
胡椒	3 pepper	金槌	3 hammer
煙草	**2 Cigarettes**	錐	3 drill
紙巻	3 cigarette tobacco	銛	3 harpoon
葉巻	3 cigar	鉋	3 plane
紫煙	3 tobacco smoke	紐	**2 String, Thread (lace, cord)**
禁煙	3 no smoking, abstinence	輪ゴム	3 rubber band
酒	**2 Alcoholic Beverage**	藁	3 straw
日本酒	3 sake (rice wine)	荒縄	3 straw rope
焼酎	3 shochu (Kyushu sweet-potato-based alcohol)	軍手	2 cotton work gloves
ウイスキー	3 whisky	針	**2 Needle**
葡萄酒	3 grape wine	糸	3 yarn, string (textile thread)

ワイン	3 wine	糸巻	3 spool, bobbin
地酒	3 locally-produced alcohol		
水割り	3 whiskey with water		

生活 LIFE (continued)

JP.	ENGLISH	JP.	ENGLISH
風呂敷	**2 Cloth Wrapper**	タオル	**2 Towel**
筆記用具	**2 Writing Utensils**	シーツ	3 bed sheet
万年筆	3fountain pen	手拭い	3 towel
ペン	3 pen	ハンカチ	3 handkerchief
鉛筆	3 pencil	傘	**2 Umbrella**
青鉛筆	3 blue pencil	蝙蝠傘	3 umbrella (trad.)
絵具	3 paint	洋傘	3 umbrella (Western style)
眼鏡	**2 Glasses**	傘立て	3 an umbrella stand
老眼鏡	3 reading glasses	合羽	3 a poncho (rain jacket)
日記	**2 Diary**	雨合羽	3 a rain cape
鍋	**2 Pot**	レインコート	3 raincoat
釜	3 hot-water kettle	時計	**2 Clock**
フライパン	3 fry pan	時計台	3 clock tower
俎板	**2 Chopping Board**	砂時計	3 hourglass
食器	**2 Dish**	柱時計	3 wall clock
茶碗	3 rice bowl /teacup	腕時計	3 watch
皿	3 plate	鳩時計	3 cuckoo clock
器	3 serving dish	柱時計	3 wall clock
弁当	3 packed lunch	目覚し時計	3 alarm clock
箱	3 box	体温計	2 medical thermometer
グラス	3 glass	体重計	3 scale
コップ	3 cup	握力計	3 hand-grip dynamometer
箸	3 chopsticks	電球	**2 Light Bulb**
匙	3 spoon	裸電球	3 bare light bulb
水筒	3 thermos bottle	蛍光灯	3 fluorescent light
哺乳瓶	3 baby bottle	マッチ	**2 Match**
缶	**2 Can**	ライター	3 lighter
七輪	**2 Charcoal Stove (small, portable)**	蝋燭	**2 Candle**
餌皿	3 bait tray (a feeder)	和蝋燭	3 Japanese-style candle
バケツ	**2 Bucket**	絵蝋燭	3 Picture candle
ポリバケツ	3 a plastic bucket	ローソク	3 candle

雑巾	3 rag	キャンドル	3 candle
枕	**2 Pillow**	ランプ	**2 Lamp**
氷枕	3 ice pillow (pillow filled with ice)	ランタン	3 lantern
水枕	3 water pillow		

生活 **LIFE (continued)**

JP.	**ENGLISH**	**JP.**	**ENGLISH**
ランプ	**2 Lamp**	家具	**2 Furniture**
ランタン	3 lantern	机	**2 Desk**
家	**2 House**	椅子	3 chair
実家	3 family home (of parents')	小机	**2 Small Desk**
我が家	3 one's home	文机	3 a writing desk
玄関	**2 Entrance**	ベッド	**2 Bed**
戸口	3 doorway	寝台	3 berth (bed)
ドア	3 door	箪笥	2 drawer (wardrobe)
自動ドア	3 automatic door	抽斗	3 drawer case
窓	**2 Window**	鏡	**2 Mirror**
畳	**2 Tatami**	姿見	3 full-length mirror
台所	**2 Kitchen**	大鏡	3 large mirror
蛇口	3 top	吊り鏡	3 suspended (wall) mirror
キッチン	3 kitchen	風呂	**2 Bath**
階段	**2 Stairs**	湯船	3 bathtub (trad.)
螺旋階段	3 circular stair	バスルーム	3 bathroom
階	3 floor (storey, level)	バスタブ	3 bathtub
柱	**2 Pillar**	シャワー	3 shower
壁	3 wall	便所	**2 Toilet (bathroom)**
部屋	**2 Room**	厠	3 toilet
閨	3 a conjugal bed	都市	**2 City**
暗室	3 dark room (photo)	都会	3 urban
塀	**2 Wall**	街	3 town
庭	3 garden	街角	3 blind corner (street corner)
生垣	3 hedge	町	3 town
屋根	**2 Roof**	村	3 village
屋上	3 rooftop	田舎	3 countryside
二階	**2 Second Floor**	故郷	3 hometown
エレベータ	**2 Elevator**	地下街	3 underground shopping center
昇降機	3 elevator machine	古書街	3 street of secondhand bookstores
エスカレーター	3 escalator	スラム	3 slum

ビル	**2 Multistoried Building**	銀行	**2 Bank**
塔	3 tower	病院	**2 Hospital**
ビル街	3 street of office buildings	医院	3 doctor's office
高層ビル	3 tall building	診療所	3 clinic
ビル風	3 a wind blowing amidst tall buildings	療養所	3 sanatorium

生活 LIFE (continued)

JP.	ENGLISH	JP.	ENGLISH
図書館	**2 Library**	火	**2 Fire**
美術館	**2 Museum**	炎	3 flame
水族館	3 aquarium	火の粉	3 fire spark
天文台	3 observatory	煙	**2 Smoke**
コロセウム	3 coliseum	白煙	3 white smoke
公民館	3 community center	黒煙	3 black smoke
駅	**2 Station**	水	**2 Water**
貨物駅	3 freight depot	真水	3 fresh water
踏み切り	3 a crossing	淡水	3 freshwater
遮断機	3 crossing gate	塩水	3 salted water
枕木	3 a railroad tie (crosstie)	海水	3 seawater
空港	**2 Airport**	空気	**2 Air**
飛行場	3 airport (flying field)	鉄	**2 Iron**
港	**2 Seaport**	金属	3 metal
波止場	3 wharf	鉱石	3 ore
灯台	3 a lighthouse	溶鋼	3 molten steel
漁港	3 fishing port	ガソリン	**2 Gas**
魚市場	3 fish market	プルトニウム	**2 Plutonium**
橋	**2 Bridge**	塩素	**2 Chlorine**
鉄橋	3 iron bridge		
陸橋	**2 Land bridge**		
道	**3 Path (road, way)**		
道路	3 main road (main drag)		
坂道	3 sloping road		
林道	3 forest road		
石段	3 stone steps		
路地	3 alley		
公園	**2 Park**		
広場	3 square		

空き地	3 open space (empty lot)
工場	**2 Factory**
倉庫	3 warehouse
煙突	3 smokestack (chimney)
住所	**2 Address**
居所	3 temporary residence (whereabouts)
居場所	3 whereabouts

文化 **CULTURE**

JP.	**ENGLISH**	**JP.**	**ENGLISH**
文化	**1 CULTURE**	植物図鑑	3 pictorial book of plants
アカデミア	**2 Academia**	動物図鑑	3 pictorial book of animals
概念	3 concept	昆虫図鑑	3 pictorial book of insects
美学	3 aesthetics	焚書	**2 Book Burning**
数学	3 mathematics	絵画	**2 Painting, Pictorial Art**
零	3 nought / zero	絵	3 painting
考古学	3 archaeology	画家	3 artist / painter
貝塚	3 kitchen midden / shell mounds	図絵	3 drawing / graphic
三角縁神獣鏡	3 triangle-edged bronze mirror designed of gods and beasts / ancient Japanese mirror	日本画	3 Japanese-style painting
自我	3 ego / self	洋画	3 Western painting / oil painting
実在	3 actual being / existence	フレスコ画	3 fresco painting
人生論	3 theory of life	自画像	3 self-portrait
講義	**2 Lecture**	焼き物	**2 Ceramics, Pottery**
講義録	3 transcript of a lecture	壺	3 pot / crock
詩	**2 Poem, Poesy, Poetry**	写真	**2 Photograph, Picture**
現代詩	3 contemporary poetry / modern poetry	フィルム	3 film
詩集	3 collection of poems / anthology	白	**2 White**
俳句	**2 Haiku**	黒	3 black
俳諧	3 haikai	色	**2 Color**
歳時記	3 *saijiki*: a glossary of seasonal words / literary calendar	黄	3 yellow
季語	3 *kigo*: seasonal words	青	3 blue
医学書	**2 Medical Book**	赤	3 red
医書	3 medical book	薄緑	3 light green
本	**2 Book**	緑	3 green
書籍	3 book / publication	水色	3 light blue

文庫本	3 paperback book / pocketbook	紺碧	3 deep blue / cerulean
絵本	**2 Illustrated Book, Picture Book**	耳朶色	3 color of an earlobe
図鑑	**2 Illustrated Reference Book, Pictorial Book**		

文化**CULTURE (continued)**

JP.	ENGLISH	JP.	ENGLISH
音楽	**2 Music**	戦争	**2 War**
黒人霊歌	3 Afro-American spiritual	戦	3 battle
じょんがら節	3 music, tunes of Jongara / folk songs of northern Japan; rythmical drinking songs	戦場	**2 Battlefield**
夜想曲	3 nocturne	戦地	3 the front / a hot spot
手毬歌	3 thread ball song / play-song of traditional handball game	戦火	3 fires occurred by war
小夜曲	3 serenade	空襲	**2 Aerial Attack**
音符	**2 Musical Note, Musical Notation**	空爆	3 aerial bombing
音階	3 musical scale	出兵	**2 Dispatching Troops**
旋律	3 melody / air / aria	傷兵	**2 Injured Soldier**
長調	3 major key	傷病兵	3 disabled soldier / sick and wounded soldiers
短調	3 minor key	戦傷	3 war injury / wounded in action
音楽会	**2 Concert, Musical Entertainment**	戦死	**2 Death Under Fire, War Dead, Fallen Soldier**
楽団	3 music band / orchestra	英霊	3 spirits of the war dead
楽隊	3 band / marching band	遺影	3 photograph of the deceased
オーケストラ	3 orchestra	銃後	**2 Home Front**
楽器	**2 Instrument**	千人針	3 thousand-stitch belt (a good-luck charm, during wartime)
ピアノ	3 piano	戦後	**2 Postwar Era**
オルガン	3 organ	終戦	3 end of war
オーボエ	3 oboe	停戦	3 a cease-fire
オルゴール	3 music box	軍旗	**2 The Colors, Battle Flag, Banner, Ensign**
ギター	3 guitar	軍艦旗	3 battleship flag / naval ensign
ハープ	3 harp	戦捷の旗	3 victorious flag
チェロ	3 cello	基地	**2 Base**
ピッコロ	3 piccolo	軍事基地	3 military base
ハープシコード	3 harpsichord	兵	**2 Soldiers, Troops**

フリュート	3 flute	兵隊	3 soldiers / troops / army
篳篥	3 *hichiriki* (used in traditional *gagaku* court music)	兵士	3 a soldier / fighting men
口笛	**2 Whistle**	ゲリラ兵	3 guerrilla(s)
狂言	**2 Kyogen Play, Comic Drama**		
猿回し	3 monkey showman		
紙芝居	3 picture-card show		
落語	3 rakugo / comic monologue		

文化**CULTURE (continued)**

JP.	ENGLISH	JP.	ENGLISH
原子爆弾	**2 Atomic Bomb**	信仰	**2 Belief, Faith, Religion**
原爆	3 atomic bomb	祈り	3 prayer / invocation / orison
原子雲	3 mushroom cloud	教団	3 order / religious community
爆心地	3 epicenter of Hiroshima/Nagasaki atomic bomb blasts / blast center	巨石信仰	3 megalithic religion
平和像	3 Peace Memorial statue	念仏	3 Buddhist invocation / invocation of Amida (Amitabha Buddha)
原爆ドーム	3 The Atomic Bomb Memorial Dome	御詠歌	3 poems composed by the emperor of Japan
軍艦	**2 Warship, Military Ship**	仏	**2 Buddha, Spiritually Enlightened Person**
戦艦	battleship	仏教	3 Buddhism
空母	aircraft carrier / flat top	釈迦	3 Shakyamuni / Siddhartha Gautama / the historical Buddha
軍用機	**2 Combat Aircraft, Military Aircraft**	釈尊	3 honorific title of Shakyamuni
戦闘機	3 battle plane / fighter / fighter aircraft	菩薩	3 Bodhisattva; one destined to become a Buddha
編隊機	3 formation aircraft	無量光仏	3 another name of Amida
落下傘	3 parachute	経典	**2 Buddhist Scriptures, Buddhist Sutra**
銃	**2 Gun**	法華経	3 *hoke* sutra; important scripture of Mahayana Buddhism
銃口	3 gunpoint / mouth of a gun / muzzle	般若心経	3 Heart Sutra
弾丸	3 bullet	僧	**2 Monk**
弾道	3 trajectory / ballistic trajectory	僧侶	3 monk / bonze / Buddhist priest
不発弾	3 unexploded shell (bomb) / dud	僧団	3 Buddhist priest / bonze
軍歌	**2 Military Song, Martial Song**	和尚	3 bonze
軍刀	**2 Saber, Military Sword**	住職	3 resident priest
軍靴	**2 Ammunition Boots**	キリスト	**2 Christ**
軍足	3 army socks	神父	3 Father / priest

平和	**2 Peace**	牧師	3 clergyman / ministry
平和論者	3 advocate of peace / pacifist	復活	3 Resurrection
神	**2 God**	耶蘇村	3 Christian village
地神	3 god of land / gods of local areas / local god	仏像	**2 Buddhist Image / Buddhist Statue**
産土神	3 god of birthplace	地蔵	3 stone image of guardian deity / Ksitigarbha
氏神	3 god of ancestry	野仏	3 Buddhist image in a field
守護神	3 guardian god / tutelary god (deity)	観音	3 Avalokitesvara / deity of mercy
預言者	3 prophet	風神	3 god of the wind

文化**CULTURE (continued)**

JP.	**ENGLISH**	**JP.**	**ENGLISH**
仏壇	**2 Buddhist Altar, Family Altar**	旅	**2 Journey, Trip, Travel**
黄泉	**2 Land of the Dead**	一人旅	3 traveling alone / solitary travel
補陀落	3 the mountain where Kannon lives, in the Southern Sea	長旅	3 long journey
地獄	3 Hell	気まま旅	3 indulgent journey / easy trip
悪魔	3 demon / devil	旅人	3 traveler
ミイラ	**2 Mummy**	旅寝	3 sleep during travel
断食	3 fasting	旅愁	3 melancholy felt while on a journey
命	**2 Life**	スポーツ	**2 Sport**
魂	3 soul / spirit	体操	3 exercise / gymnastics
悪霊	**2 Evil Spirit, Cacodemon, Demon**	鉄棒	3 chin up bar / exercise bar
死霊	3 spirit of someone dead / departed soul	テニス	3 tennis
死神	3 god of death / Grim Reaper	水泳	3 swimming / bathing
遊び	**2 Games / Game-playing**	マラソン	3 marathon
遊戯	3 game play	野球	3 baseball
隠れんぼ	3 hide-and-seek	グライダー	3 glider
パチンコ	**2 Pachinko**		
観覧車	3 Ferris wheel		
スワンボート	3 swan boat		
玩具	**2 Toy(s)**		
遊具	3 play equipment		
人形	3 doll(s)		
積木	3 blocks / building block / bricks		
竹とんぼ	3 Japanese traditional bamboo toy / bamboo dragonfly		
木馬	3 wooden horse / rocking horse		
滑り台	3 slide		

ジャングルジム	3 jungle gym		
面	3 mask		
折り紙	3 origami		
縄電車	3 rope train		

動植物 **ANIMALS and PLANTS**

JP.	ENGLISH	JP.	ENGLISH
動植物	**1 ANIMALS and PLANTS**	縞馬	**2 Zebra**
犬	**2 Dog**	麒麟	**2 Giraffe**
飼犬	3 pet dog	河馬	**2 Hippopotamus**
野良犬	3 stray dog / ownerless dog	虎	**2 Tiger**
番犬	3 watchdog	小獣	**2 Small Animals**
盲導犬	3 guide dog / Seeing Eye dog	鼠	3 rat / mouse
介助犬	3 service dog	山猫	3 wildcat / lynx
聴導犬	3 hearing-ear dog	猿	3 monkey
猫	**2 Cat**	鳥獣	**2 Birds and Beasts**
飼猫	3 pet cat / house cat	鳥	**3 Bird**
野良猫	3 homeless cat / alley cat	鶏	**2 Chicken, Domestic Fowl**
黒猫	3 black cat	レグホン	3 Leghorn chicken
三毛猫	3 tortoiseshell cat / Japanese Bobtail	家禽	**2 Domestic Fowl, Poultry**
牛	**2 Cattle**	家鴨	3 duck
乳牛	3 milk cow / dairy cattle	オウム	3 parrot
肉牛	3 beef cattle	カナリア	3 canary
馬	**2 Horse**	九官鳥	3 hill mynah
駒	3 horse	雀	**2 Sparrow**
駿馬	3 fast horse / fleet steed	鳩	**2 Pigeon, Dove**
名馬	3 fine horse / excellent horse	鴉	**2 Crow, Raven**
駄馬	3 pack horse / nag	鳶	**2 Kite**
輓馬	3 pack horse / dray horse	鳶	3 kite
野馬	3 pastured horse	**2** 野鳥	**2 Wild Bird**
家畜	**2 Barn Animals, Livestock**	3 朱鷺	3 red heron
羊	3 sheep	海鳥	3 water fowl
豚	3 pig / hog	孔雀	3 peacock
驢馬	3 ass / donkey	駝鳥	3 ostrich
駱駝	3 camel	**2** 魚	**2 Fish**

犀	**2 Rhinoceros**	回遊魚	migratory fish
象	**2 Elephant**	深海魚	deep-sea fish
巨象	3 huge elephant	**2** 鯉	**2 Carp**
		2 鯛	**2 Sea Bream, Porgy**
		2 亀	**2 Tortoise, Turtle**

動植物 **ANIMALS and PLANTS (continued)**

JP.	**ENGLISH**	**JP.**	**ENGLISH**
貝	**2 Shellfish**	ねずみもち	3 Japanese privet
巻貝	3spiral shell / snail shell	榊蔓	3 vines of camellia
二枚貝	3 bivalve	果実	**2 Fruits**
エスカルゴ	3 escargot / edible snail	オレンジ	3 orange
バクテリア	**2 Bacteria**	苔	**2 Moss**
恐竜	**2 Dinosaur**	昆布	**2 Tangle weed, Kelp**
鰓呼吸	**2 Gill-breathing**	鬼	**2 Ogre, Goblin, Demon**
樹木	**2 Trees**	河童	3 kappa / water (river) sprite
木	3 tree	のっぺらぼう	**2 Goblin with a Blank, Featureless Face**
生木	3 living tree		
切株	3 stump		
流木	**2 Driftwood**		
草	**2 Grass**		
花	**2 Flower, Blossom, Bloom**		
花束	3 bunch of flowers / bouquet		
花時計	3 flower clock		
花粉	3 pollen		
2 葉	**2 Leaf, Foliage, Blade of Grass**		
葉っぱ	3 leaf		
葉脈	3 the veins of a leaf		
隠花植物	**2 Flowerless Plant (cryptogammic)**		
根	**2 Root**		
根っこ	3 root		
杉	**2 Japanese cedar, Cryptomeria**		

糸杉	3 cypress tree		
ヒマラヤ杉	3 Himalayan cedar / deodar		
エルム	**2 Elm**		

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The Season of *'No-Season'* in Contemporary Haiku: The Modern Haiku Association *Muki-Kigo Saijiki*

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Faculty of Letters, Kumamoto University, March 2006

Publication: *Simply Haiku Journal 4.2* (Summer 2006)

This article is an online compliment to the *Introduction* by Tohta Kaneko found in the above-referenced *Muki Saijiki*, which was translated by the authors and published by the *Modern Haiku Journal*. Additionally, this article compliments a second article composed of the authors' interpretations of several haiku found in the *Muki Saijiki*, which has been published by *Simply Haiku Journal*. All three works were completed in March, 2006.

Introduction

In 2004, a remarkable work in five volumes was published by the Modern Haiku Association, the *Gendai Haiku Saijiki* ([Modern Haiku Season-Word Compendium] Tokyo: *gendaihaikukyoukai*, June, 2004). In these volumes, perhaps tens of thousands of haiku can be found, associated with a revolutionary *saijiki* (season-word comopendium). In this paper, we would like to offer the reader an introductory look at the most unique of the five volumes, the 'no-season' or *Muki Saijiki*, which represents a great innovation in modern haiku.

Haiku diverged in two opposite directions after the death of Shiki Masaoka (1867-1902), the founder of modern haiku. While one main school espouses fixed styles of verse—the use of kigo and 17-*on* form—the other main school respects freedom concerning both the form and use of kigo. The former school, known as *Hototogisu*, has been a strong cultural influence and both the poems and perspective of this school are recognized as orthodox haiku; some of these classic styles are taught in primary schools throughout Japan. Due to such strict and old-fashioned rules, haiku has become something overly serious and far from enjoyment. As a result, it seems that most Japanese—particularly young people—tend to stay away from haiku. Although orthodox haiku might yield a quiet and nostalgic feeling to readers, it is necessary to consider contemporary haiku, which connect with universal concerns and the manifold phenomena of contemporary life. The *Muki Saijiki* has been created in order to introduce contemporary haiku with *muki*-kigo. A kigo is a form of poetic language indicative of a manifold historico-literary culture which Japanese people hold in common—connoting an image, feeling, and environment of some particular season. And kigo is precious because it is a word which can

connect our mind (heart) with the natural world. However, following the 'true intention' of kigo, a much more extensive vocabulary is needed to genuinely meet the contemporary era, as Tohta Kaneko explains in his Introduction to the volumes; found in the 'keywords' of *muki*-kigo. The *Muki Saijiki* compiles keywords of natural phenomena, geography, humanity, daily life, culture, plants and animals, as 'non?season' season words, and thus exemplifies the contemporary haiku world.

As the *Muki Saijiki* is divided into six major categories, we have taken one haiku from each, and collaboratively translated and commented on the haiku, as a sort of cross?cultural experiment in communicating how at least a group of Japanese readers experience a sampling of gendai (modern) Japanese haiku. We have attempted to translate the original Japanese haiku without losing the image and language that they contain. Rather than to leave the reader with a translation only, our intention has been to consider what might be absent from an English translation, and offer some added images, analyses and contextual information which might help the reader get closer to the original haiku, as experienced within its original culture and language. Following this section, we offer a brief introduction to the sensibility of the *Muki Saijiki* and its historical context, followed by a translation of the entire Table of Contents of the volume. [Editor's note: This will appear in the next issue of *Simply Haiku*.]

Six Haiku from the Muki Saiji, with Interpretations

1) Muki-categories:
天文　（てんもん）　**tenmon: natural phenomena**
　影　（かげ）　**kage: shadow**
　　影法師　（かげぼうし）　**kage-boushi: human shadow/silhouette**

Haiku

人を待つ影が来て影ふんでゆく　　市原　正直
hito o matsu kage ga kite kage funde yuku　Ichihara Masanao

Translations

while waiting -
shadows tread
on shadow

whose waiting shadow
passes shadows
passing

Image 1

The narrator waits for someone in a crowded place. Strangers are coming and passing by. They are stepping on shadows—the shadows of the narrator and each others' shadows as well.

Image 2
A person is waiting interminably for someone to arrive, in vain. Strangers approach and pass stepping on the waiting person's shadow. The individual never arrives, and the protagonist continues to wait.

Interpretation
1. The narrator is perhaps at a train station. People going on their way are indifferent to each other, and they are "passing over" each other's shadows. Perhaps they are arriving for meetings, like the narrator. All of these people are just shadows. It reminds us of Ezra Pound's poem:

In a Station of the Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough.

In addition, it is only the narrator that has a moment of pause and becomes aware of the shadows being stepped upon. It seems that this poem recommends we take the time to stop in the present moment so that we might see the world from a new aspect. There is a philosophical perspective in this haiku similar to Plato's theory of perception. Nothing in this world is real, and what we see are as if shadows of pure reality. The usage of "shadow" implies the shadow on the wall of Plato's cave.

2. The narrator feels sad and lonely, because the person they are waiting for does not arrive, and others pass by without noticing. When the narrator sees his/her own shadow being stepped on by others, he/she feels as if his/her own heart were being stepped on by the feet of others.

Cultural comments
The *kage-fumi* (shadow-treading) game.
In childhood, we play a *kage-fumi* game. It is a type of tag game, in which the tagger has to step on the shadow of other players in order to change places with them. This is a common child's game throughout East Asia, usually held in the late afternoon or twilight, when shadows become long. Japanese adults may recollect this play with innocent joy; however, this play also has ancient-magical roots. In ancient times, we find a belief that our shadows are the evidence of the soul's existence. According to this belief, if our shadow is stolen, we could die—and if our shadow becomes vague, this indicates approaching death. Even today we feel a spiritual aura and meaning in our shadows—they are more than just a phenomenon produced by light. Moreover, twilight is a mysterious time between day and

night, so that stepping on someone's shadow can be a curse: a form of sympathetic magic.

The figuration of "human shadow/silhouette" also reminds us of the classical-haiku theme of *kagebōshi* (the silhouette).

Orange Color
Some Japanese people receive an internal perception or image of orange from this haiku, since children play *kage-fumi* in the late afternoon, when the street turns orange in the twilight. Twilight shadows are much longer than those of midday, and are also fading out. These settings evoke the color orange. As well, the time-period of returning home—putting these images together, we can realize a complex feeling of melancholy mixed with ease.

2) Muki-categories:
地理(ちり)　chiri: geography
湖沼 (こしょう)　koshō: lake, pond, marsh
ダム湖〔だむこ〕　damu-ko: dammed lake

Haiku

少年のバイク　ダム湖を傾けて　　三好　靖子
shounen no baiku damu-ko o katamukete　Miyoshi Yashuko

Translation

a youth on a motorcycle:
the dammed lake tilts

Image
A young man is riding a motorbike around a dam. When he enters a narrow curve, he leans his bike over. To his eye, the dammed lake water seems to be tilting.

Interpretation 1
It is the young man who's tilting but the author says the dam is tilted by him. It seems that the young man is trying to resist something—a huge power, like a natural law. As well, he is not riding around a natural lake but rather an artificial, dammed lake. A dam is a wall which stops water flowing, so "dam" indicates the stagnated society to which he belongs. This poem indicates a young man's rebellious spirit pitted against the adult world, and his attempt to disrupt or challenge such a society.

Interpretation 2
A young man blissfully speeds along on his motorbike, which is not all that

large (400cc at most), among the greenery of woods and lake. He is traveling through a deep valley, then around a dammed lake. The touring road winds but it is a good motorcycle road. He leans his bike and body through a curve and the dammed lake water is tilted with a sense of intense speed, driving beyond the edge of control. His driving is reckless but energetic, just as this haiku is sharp and energetic.

Interpretation 3
This haiku suggests the young rider's unlimited possibility, because the subject, 'young rider's bike' causes a lake to tilt-a much bigger object than the rider himself. A young man's ambition is seen here.

3) Muki-categories:
人間　（にんげん）**ningen: human**
　身体（しんたい）**shintai: body (objectively)**
　　体（からだ）**karada: body (common use)**

Haiku

どしゃ降りの身体の中に町黒く　　小川　双々子
dosyaburi no karada no naka ni machi kuroku　　Ogawa Sōsōshi

Translations

heavy rain
within the body
dark street

heavy rain body
within the dark street

Image
The narrator is wandering around the street in heavy rain, without an umbrella, depressed, helpless, and gloomy. The street is as dark as the narrator's heart, and probably deserted.

Interpretation 1
In spite of the expression "heavy rain," it is not really raining in front of the narrator; rather, the haiku refers to the narrator's tears and sorrow. The narrator's dark internal emotion leads to a perception of the street as dark.

Interpretation 2
It is pouring with rain, and the narrator is sobbing. This feeling crosses over the street scene, heavy with rain; the narrator sees this vision within his very flesh and bones. With the mysterious overlap between the narrator's

feeling and the outer scene, this haiku becomes darker and darker.

Cultural/Historical Comment 1
In Japan, there are several words that mean "body." When we see this kanji "身体" we pronounce it as "shintai," and it has a medical-scientific (objective) nuance. Importantly however, "shintai" is 4-*on* in length. So, in this haiku, if we were to pronounce these kanji in the typical way, we would have an extra sound (an 18-*on* haiku). There is another, much more common kanji for body, which is "体," and we pronounce it as "karada." This kanji is 3-*on* in length, and so fits into the 17-*on* haiku form. By using the less usual and specialized collocation of "shintai," and it being outside the norm of 17-*on*, the author skillfully infers or leads the reader towards the kanji-idea "karada." This example reveals a form of poetic creativity utilizing the unique ideational qualities inherent in Japanese kanji, which contain multiple sound/sense relationships. As a result, the two different ideas expressed by the different kanji combine, giving us an image of both a human body, and a more clinical sense. This usage is useful for expressing a mixed subjective melancholy, which also has a cold (e.g., objective, scientific) nuance.

Cultural/Historical Comment 2
Here, the kanji "町" is used, but we have another kanji with this same pronunciation, 街 (machi). Both 町 and 街 mean town, but with slight differences. 町 is used for the district of a local community, while 街 indicates a downtown area, where many people, shops, and restaurants are found. By using 町 instead of 街, this haiku is indicative of the narrator standing in his own neighborhood; hence, the translation of "street." As well, we note the use of 町, rather than michi (lit. 'street'), which unavoidably connotes 'way,' path, or direction, in addition to 'street,' in Japanese.

4) Muki-categories:
生活 （せいかつ） **seikatsu: daily life**
言葉 （ことば） **kotoba: language, word(s)**
言霊（ことだま） **kotodama: word-spirit,** 隠語（いんご）
lingo: slang/secret language/jargon, 文字（もじ） **moji: letters (orthography),** 手話（しゅわ）
shuwa: sign language/gesture

Haiku

きみにふれたことばの端が黄ばんでゆく　　伊藤　利恵
kimi ni fureta kotoba no hashi ga kiban de yuku　Ito Toshie

Translations

through you
the ending of language
turns yellow

Image
The edges of words are turning yellow when they touch on "you." These words are spoken between a man and woman, and the couple's relationship is getting worse. Their conversation is not as fresh as it used to be.

Interpretation 1
This poem indicates the fading love between a couple. It is not only their love which begins to become worn out, but also their speech is gradually losing its power and its meaning.

Interpretation 2
The man does not want to say anything to his partner, but he has to do so, as a duty. The edge of his language is becoming a dirty yellow, as though the language he uses towards her contains a feeling close to hatred.

Interpretation 3
When a person wants to speak, before utterance, the words exist in the heart. Such words are also warm, because they come from the breast, the soul. When these or any words are actually uttered, they enter into the air on the medium of the breath. The breath keeps the words' warmth for a moment, but after utterance, words can lose their warmth. And if one's heart does not have love for one's partner anymore, those words within the breast are not warm. And, when these are spoken, they become that much colder. The cold, loveless conversation is like something which "turns yellow," which is out-of-date and stale.

This haiku also reminds us of the haiku by Bashō:

もの言えば唇寒し秋の風
ものいえばくちびるさむしあきのかぜ
mono ieba kuchibiru samushi aki no kaze

after speaking
lips feel cold -
autumn wind

Cultural Comment 1
In Japan we seldom call each other "you," and tend to avoid using the subject in a sentence. When we use "you," there are two main forms of address: あなた (*anata*) and きみ (*kimi*). In this haiku, the latter きみ is used. When using あなた, there is a closer relationship between "you" and "I" than きみ. On the contrary, きみ suggests a more formal relationship, and so there

appears some distance between "you" and " I."

Cultural Comment 2
Concerning the meaning of "fureru" (ふれる is the attributive or past-tense form of *fureta*). Regarding *fureru*, it could be interpreted as having two different meanings in this poem: one is "to touch," that is, "to feel or make contact with objects," and the other is "to refer to" someone or something.

Cultural Comment 3
In western philosophy, 'word' (the essential connotative, conceptual particle of language) is strongly related to logos and reason. There exists a sensibility that "word" is highly connected to 'truth' or 'idea.' One could say that the western attitude to "word" is logos-centric. However, in Japan, 'word' is definitively regarded as "*koto-no-ha*" (a margin of a fact), and so is neither logos nor reason. "Word" could be a way to truth or idea, but it is not highly connected to these. The Japanese attitude to "word" is thus not logos-centric. Additionally, in Japan, there is a belief that 'word' has spiritual power. This power is called "*kotodama*" (word spirit). In Shintoism, our world is full of word spirits. Word spirits are not only possessed by human beings but also word spirits belong to animals, plants, stones, mountains, rivers, seas, etc. All sounds in the natural world are likewise word spirits, and so they are also seeds of poetry. This belief is animistic. (c.f. Japanese Mythologies in the *Kojiki*, and ancient Japanese poetry in the *Man'yōshu*, also Noh plays such as *Takasago*.)

Cultural Comment 4
In Japanese, "*kotoba no hashi*" (ことばの端 the ending of language) also means "trivial, superficial words."

Cultural Comment 5
"*Kibamu*" (黄ばむ) refers literally to "getting yellow," (as with leaves) but we often use the expression for clothes and paper. It implies that the subject is getting old, worn-out, passing away after a long time.

Cultural Comment 6
Yellow as a color was not mentioned in the *Kojiki* (712 C.E.). The kanji existed, but with a variant concept. In the *Man'yōshu* (759? C.E.), the earliest extant anthology of Japanese verse, yellow (黄) is mentioned as a color close to red, in that yellow refers to the color of the Japanese maple, in autumn. So it seems that historically a color of autumn was yellow, though this seasonal usage is now deprecated.

5) Muki-categories:
文化（ぶんか） bunka: culture
詩（し） shi: poetry
現代詩（げんだいし） gendai-shi: modern poetry, 詩集（ししゅ

う） **shi-shū:**
book of poetry

Haiku

忘れていた詩集の紙で指を切る　　土井　博子
wasureteita shishyu no kami de yubi o kiru　　Doi Hiroko

Translations

cut a finger
on neglected poems

the edge of a page
of a forgotten poetry book
cuts my finger

Image
The author finds a forgotten poetry book, and the edge of a page cuts her finger.

Interpretation
1. "Poems" (*shishū*) are, especially, haiku, and this poem shows the revenge of haiku. Words have power. Each poem contains a poet's soul, so an anthology would be a collection of poets' souls.

2. A paper cut is trivial, but yields a sharp and surprising pain. This sharp and unexpected feeling implies the piercing, moving feeling when we read poems.

3. An old poetry book was taken from a bookshelf or somewhere similar, and it cut the author's finger. The pain is a reminder of youthful innocence; of poetry and dreams.

4. The poetry book may not be a real book, but rather, poems existing in the author's mind. She may recall her sad poem or just a memory then experience a painful feeling, as if she had injured her heart instead of her finger.

6) Muki-categories:
動植物（どうしょくぶつ） **doushokubutsu: plants and animals**
象（ぞう） **elephants**
巨象（きょぞう） **kyozō: enormous elephant**

Haiku

死の時を知りたる巨象うしろ見ず　　高屋　窓秋
shi no toki o shiritaru kyozō ushiro mizu　　Takaya Sōshu

Translations

knowing its death
an enormous elephant:
not looking back

Image
An enormous elephant doesn't look back, knowing its own moment of death.

Interpretation
1. The elephant has nothing to regret in its life knowing it is soon to die, so it lives in dignity and peace, without unease. This elephant indicates a masterful older person (man) who has lived his life powerfully.

2. The elephant in this poem is described as an animal with a strong will and a dignified appearance. He accepts his death calmly. There is neither regret for the past nor fear of dying. This poem can be interpreted as a question which the author asks—how will we act in our last moments. An animal is closer to nirvana than a human being.

3. Elephants do not inhabit Japan. However, the image of elephants was imported from India and China as connoting one of the mythical animals of ancient times. In India, elephants are believed to be holy — in Hinduism *Ganesha* is a deity with an elephant's head and human body — called *Ganeza* in Sanskrit, which means "the lord of the people." In Buddhism, the deity is accepted as one of its guardian deities. In Japanese Buddhism, it is called *Kangi-ten*, which means "a deity of love and pleasure." This deity also celebrates sexual pleasure. Therefore, in Japanese Buddhism, the deity is represented not only as a half-elephant deity but also as a man and a woman making love.

There were no elephants in Japan before the medieval era, but there are some place names that derive from elephants. *Zōzusan* (elephant's head mountain) is one of them. In 1766, the great haiku poet Buson visited this place and penned the famous haiku:

象の目の笑いかけたり山桜　　蕪村
zō no me no waraikaketari yamazakura　　Buson

an elephant's eyes smile -

mountain cherry blossoms

This haiku is written with inspiration from the place name, and its geological shape. The shape of *Zōzusan* is that of an elephant's head, and the shrine on the mountain looks like an elephant's eye.

Historical/cultural comment

It was in 1408 (the shogunate of Ashikaga Yoshimochi) that the first elephant came to Japan from a Spanish or Portuguese ship which had been routed through Southeast Asia. Later, some elephants arrived in 1597 (the reign of Kampaku Toyotomi Hideyoshi), and again in 1602 (the shogunate of Tokugawa Ieyasu). In 1728, two Indian elephants landed in Nagasaki, and Shogun Tokugawa Yoshimune ordered his followers to take one to Edo, and he viewed it there. The event very much impressed people at that time, and many pictures and books of elephants were consequently painted and published. By 1888, two elephants had arrived at Ueno Zoological Gardens in Tokyo.

In Japan, the elephant is a popular animal among children and regarded as strong and warm?hearted. Most zoos in Japan have elephants. Among these, Ueno Zoological Gardens is the most famous. This zoo, and elephant, remind us of the sad story, *A Pitiful Elephant* (and the film version, *A Zoo without an Elephant*, 1982). The plot relates an event of the Pacific War, when the Japanese government gave a command to "kill all wild animals" in all the zoos. Through this device, the tragedy of the war, and a hope for peace is expressed.

Afterword

In working to translate the haiku, we began by individually writing down the images and language that each haiku offered. After discussing our own images, analysis, and various cultural aspects, we collaboratively translated the haiku into English and then researched historical, cultural and lexical ideas which arose from the readings. Inevitably most of the haiku have yielded several images and analyses, as each reader added his/her own responses. We have found it interesting to learn more about contemporary haiku through this compositional process, and would be very pleased if this work gives readers in English a taste of contemporary Japanese haiku.

Kigo and Seasonal Reference in Haiku: Observations, Anecdotes and a Translation

Richard Gilbert

Publication: *Simply Haiku 3.3* (Autumn 2005)

Introduction

In this essay I would like to offer some informal and anecdotal observations, and have included a translation of a short discourse on kigo ("season words") by Tsubouchi Nenten, taken from his book, *An Introduction to Haiku*, which was written for haiku beginners. Some years previously, I visited my local Kumamoto bookstore to see what haiku instruction books for the general reader might be available, and auspiciously found this slim and accessible volume by one of the great poets and scholars of modern haiku. I am indebted to my wife Keiko and to Shinjuku Rollingstone for their patient hours of co-translation.

When we look for seasonal reference in English haiku, a non-season-specific nature image, such as migrating birds, would likely not meet the definition, as we cannot determine a single season for migration—however, "migrating birds" is an autumn kigo, in Japan. This simple fact offers a first clue that "seasonal reference" in English, and "kigo" in Japan may not rest on the same conceptual basis. A seasonal reference in English, we find, should align with one of the traditional five seasons, including the new year as a season, after the three-days of *shōgatsu* in Japan. Though our own new year is culturally something of a party night, the spirit of the new year resonates, and has been accepted as a haiku season, following Japanese custom, though this extra season is not included in all seasonal-haiku collections. Beyond this shared concept of five seasons, there are a number of distinct contrasts between the term "kigo" as currently used in English (aka: "season word," "seasonal reference"), and kigo as found and practiced in the contemporary and classical Japanese traditions.

Parsing kigo and seasonal reference

The two terms "kigo" and "seasonal reference" have been treated as synonyms in English (see "Confusions, confabulations" below). In this essay, I propose that we consider these terms as disparate entities. The use of synonym is quite understandable, as "kigo" translates literally as "season word(s)," from which the idea of seasonal reference springs—though there is a leap, from "word" to "reference." The trouble begins when we confuse the idea of "season words" as we have it in English, imagining the context of (Japanese) kigo as virtually identical to ours: that the main and indeed only function of kigo in Japan is likewise to present and delimit seasons—just as in our haiku tradition. But as Tsubouchi mentions (see "Tsubouchi Nenten: Kigo" below), "kigo is a culture." The conceptual base of kigo is its culture, not its season, I would argue. The culture of kigo is the context in which Japanese kigo arise. This culture is precisely what has not been translated along with the kigo words themselves, though there are clues. We do not have a kigo culture: the context in which kigo find meaning and literary relationship in Japanese literature. In English we have season words—words and phrases delimiting seasons in haiku; however, there is no official collection of seasonal references in English, and if there were such a book it would not in itself signify a culture. I hope to sort out some differences between kigo (Japanese) and seasonal reference (English/Western), and will henceforth use "kigo" to indicate the Japanese tradition, as it functions in Japan (in Japanese), and "seasonal reference" to indicate the English-language tradition.

Two haiku in English lacking seasonal reference, part 1

One of the remarkable aspects of contemporary haiku circles in Japan is the prevalence of the Saijiki. The Saijiki (a kigo glossary[1]) represents the established source of kigo. That we have nothing definitive of this sort in English may or may not be a good thing. There has been a long-term debate about (what) kigo (would be) in English; their importance and relationship with haiku. As kigo are integral to Japanese haiku, the question of how kigo might be treated in our own haiku literature remains a relevant and unresolved issue.

How might we treat these two haiku below, in terms of a proposed kigo culture in English:

between silent moonlit hills
something waiting
to be named
--Leslie Giddens[2]

the river
the river makes
of the moon
--Jim Kacian[3]

In both, as a reader, I receive a powerful though secondary sense of season; my impression is subjective, as the season is not given. In Leslie Giddens' haiku, reading the last phrase, "something waiting to be named" I reflect on origins, on seeds waiting to be born, on the origins of names; I envision these moonlit hills as hills of deep winter or winter's end. The first part of the haiku, "between silent moonlit hills" grounds the poem's primary impression in the natural world (with "silence" implying a witness). Yet "moonlit hills" itself is not specific enough to yield a seasonal reference. In Jim Kacian's haiku there are two rivers, and a moon in the text—though one river is actually a metaphorical river of moonlight and/or idiom of moonlight (i.e. a 'river of the moon').

We do not find these natural, primordial elements of "river," "moon" or "moonlit hills" to be seasonal references, as they encompass our planet in time and space, extending beyond seasonal division. We might say, the power inherent in both these haiku lies in their indication of a non-human-centered imagination—a native wildness, wilderness. In this sense they resist humanistic inclinations of seasonal division; how would these haiku be treated in the Japanese tradition? I will next move this question into the Japanese context, imagining these poems in Japanese, following a brief digression on the notion of kigo as it relates with senryu and haiku in Japan.

Giraffes in Yokohama

When I ask students associated with the Faculty of Letters at Kumamoto University to explain the difference between haiku and senryu, none being haiku practitioners, I receive a ready answer: "haiku have kigo and senryu do not." This is a basic historical distinction, and seems to be an elegantly simple solution to genre separation. This same distinction has been made in English, yet what has been missed in this simple observation is that senryu in Japan, lacking kigo, can and often do have seasonal reference. Senryu may also contain kigo—that is, words which are kigo in the haiku genre—thus, found in a Saijiki—but these words not treated as such, in senryu. As in this takeoff of Tsubouchi Nenten (with apologies),

there is seasonal indication, without kigo:

in yokohama –
after the us election
giraffes

The mention of the US election posits November (autumn) for the haiku; giraffes are not found in a Saijiki. Since I've parodied a haiku, the poem is senryu by default; even if there were a kigo to be found, it would not be treated as such. If I were to end the poem with "winter giraffes," the season is now quite overtly indicated, and the word winter (*fuyu*) is kigo—but here it is merely winter—as seasonal indication. Ergo, we can see that "kigo" and "seasonal reference" are differentiated concepts—and this is true not only with senryu, but also with modern haiku. Early-modern and modern haiku often combine haiku and senryu elements, with approaches originating from the wider field of modern poetry. Some varieties of modern haiku do not contain kigo, or may contain more than one kigo. As an aside, it's only fair to include the original haiku written by Tsubouchi:[4]

横浜の十一月のキリンかな
yokohama no jyuuichi gatsu no kirin kana

november
in yokohama –
giraffes

Those familiar with Tsubouchi's work will know that he has made pilgrimages to zoos around Japan, holding an intention perhaps similar to that of Bashō in his journeys to far-distant places, investigating limits of the known and cultural boundaries.[5]

My students seem generally unaware of the departures of modern haiku, and also consider haiku as difficult if not well nigh impossible to compose. When I've asked a class, has anyone composed a haiku, I receive shocked, open-eyed looks as though I were joking. I've asked this question for some years, with the same response. Mentioning this fact to several local haiku poets, I mused upon what the perceived difficulty in haiku might be—the presence of archaic kanji, grammatical issues, or the creative challenge involved in approaching a 400 year old, 'high' artform? While all these issues are significant, the consensus answer I've received is that it is likely kigo, in its manner of use and approach, which presents the greatest difficulty.[6]

Two haiku in English lacking seasonal reference, part 2

Returning to Giddens' haiku, as a Japanese haiku, we are not sure—is "moonlit hills" kigo or not? In a Japanese haiku circle we would proceed to look it up, and a majority of members do seem to bring Saijiki to these events. Saijiki are increasingly incorporated into electronic dictionaries as well; these same dictionaries can also be used to handily sort out archaic kanji, kanji homonym compounds, synonyms and the like. Searching for moonlit hills, a kigo can't be found, though "moon" by itself indicates autumn.[7] However, we wouldn't necessarily know for sure whether the kigo "moonlit hills" has existence as kigo or not, without first checking the Saijiki; so, a given haiku may remain unresolved prior to the lookup process; that is, the poem cannot be fully understood, taken in. This mode of reading presents a sharp contrast with the reader's experience of

haiku in English, where accessibility is generally a given. In that there is “moon(lit)” in the haiku, and “moon” itself is a kigo, autumn would be the season by default.[8] The kigo “moon” envisions the moon of autumn moon-viewing (*tsukimi*). So, “moon” is not just any moon: in haiku, it is a kigo moon. The bilingual Saijiki published by the University of Virginia offers this explanation:

> Since ancient times, the natural phenomena favored above all by Japanese poets have been the triplet "snow, moon, blossoms" (that is, cherry blossoms). The moon appears in all four seasons, of course, but in both classical poetry and haikai it has been firmly associated with autumn, so that unless otherwise specified, "the moon" means the autumn moon. One reason for this is that as blossoms is the pre-eminent image of spring and snow is that of winter, the moon came to connote autumn. No less important a reason, surely, is that the moon seems to shine with a special clarity in the months of autumn.[9]

What we find here is a kind of symbolic, poetic culture implicit in natural phenomena, with certain phenomena assigned to certain seasons, partly for reasons of aesthetic balance, or due to historic antecedents, etc. Such does not imply that kigo do not have depth, quite the contrary—yet at the same time, kigo is a culture, one which a naturalist might take exception to. In any case, we find that Giddens’ haiku has no seasonal reference in English, but acquires the kigo “moon” in Japanese. We are lucky that ‘hills’ is not also a kigo, as only one kigo is allowed in a (traditional) haiku; we keep this rule in mind, when composing. As well, by looking up the correct kigo, we have learned the season of this haiku.

Just to mention, concerning “migratory birds” (*wataridori*) mentioned above, we find it is an autumn kigo: migrating birds arrive in Japan from Siberia to winter.[10] They also depart in the spring, but in the culture of kigo, migrating birds migrate only one way, in one season, as far as the kigo *wataridori* is concerned.

In Jim Kacian’s haiku, imbibing the fullness of the river and brightness of the moon, I sense a brilliant, warm summer night—the enfolded metaphoric image of the moon unwraps as if were at its fullest, brightest apotheosis. Once again, the moon figures prominently, and as with Giddens’ haiku, there is no adjectival modifier for “moon,” so moon becomes the kigo in Japanese, and we have a poem of autumn. Luckily “river” (without a modifier) is not a kigo. What I mean by a modifier is, for example, in the kigo *risshun no tsuki* “beginning-of-spring moon,” one finds “moon” is adjectivally modified to connote a different seasonal kigo. Since, for kigo, every named phenomena pertains to a specific season, and often a timeframe within a season (early, middle, late), modifiers are often used to locate phenomena (e.g. river, moon, rain) within a particular season—so, we can’t use “moon” if we mean to indicate a moon of spring, as we can with “moon” for autumn. Due to this fact, an autumn moon is a very brief word of 2-*on*, (*tsuki*), while the early-spring moon above (*risshun no tsuki*) is a phrase of 7-*on*. In these and other ways, seasonal reference becomes a conceptual sub-set or attribute of kigo culture.

Looking at our two haiku, we might take pause and consider what might be lost by moving these haiku into a formal kigo system. It seems unlikely that their authors wished or needed to posit, overtly or suggestively, a specific season—though season may be hinted, at a distance: the precise distance of the reader’s imagination in meeting the poem. As a reader, I sense the power and purity of nature, image, natural force, life in these haiku. A sense of the purity of not-me, of nature and

Earth beyond seasonal division. It's tempting to say that a seasonal reference would reduce these poems. The question of kigo *or* seasonal reference becomes, in such cases, entirely secondary—in either culture or language—as this same argument has also been made in Japan for some decades—since the early-modern period (early 20th century). The name for this type of haiku, a haiku lacking kigo, in Japan, is "muki-haiku." But we can't easily use this term in English for those haiku lacking seasonal reference. All haiku in English are muki-haiku from the Japanese point of view, as we do not have kigo culture. Rather, in English we have haiku with or without seasonal reference.

We run into another problem in Japanese: in the case of muki-haiku, the author must either tell us they are muki-haiku, or be known to write muki-haiku. Otherwise, according to the general environment of kigo in the haiku genre, we will grab our Saijiki and find autumn in both these haiku (in Japanese now, imagine). At issue is the treatment (in a Japanese context) of a haiku which appears to have kigo—which the author does not wish to be "read" as having kigo—while still considering it as haiku, and not a senryu variant! We do not confront these issues in English, but we immediately would, if a kigo culture were implemented. Various modern Japanese poets have solutions to the problematics of kigo and haiku, to be witnessed in modern haiku compositions. Natsuishi Ban'ya has for instance offered a system of keywords, a revolutionizing of kigo culture into a suggested keyword culture. In English, we may not appreciate the gravity of the problem of kigo and the consequent desire to reform, resist, transmute, reject, or otherwise alter that culture.

So, every English-language haiku is muki-haiku (haiku lacking kigo). Do you agree? Might English-language haiku seem more similar to senryu, when translated into Japanese? It's quite possible. We do not (yet) have a kigo tradition—does this fact "damage" English-language haiku when viewed from a Japanese perspective, with its ancient kigo tradition, so fundamental to classical haiku? For some it would seem so.

Delimiting kigo

It cannot be said that kigo exist outside of the Saijiki in any real sense—if this is stated as such, in a Japanese literary context, the topic may become politically contentious. Below, Tsubouchi Nenten broaches the issue delicately when he says, "the Saijiki is only one standard of kigo; kigo are always being born and have died within the nexus of haiku poets." Yes, quite true, but one notes that until the new term is officially documented, selected, referenced and published in an acceptable Saijiki it has not yet come into definitive existence as kigo. There is a difference between being born and arriving. The "death" of a kigo may occur these days as a function of disuse, but it's hard to shake kigo out of electronic dictionaries, especially with so much cheap memory available. I think it fair to say that in Japan kigo don't simply exist, they must also be published—a kigo without a Saijiki is like one hand clapping.

This is part of the existential dilemma of kigo—their necessity for editorial approval, publication, and hence exclusivity, their bureaucratization; factors which have in part caused a number of modern Japanese haiku poets to reject, subvert or revolutionize kigo use. These revolutions are solutions, evolutions and new evocations of the modern and postmodern spirit of our time. I'd like to refer you to recent relevant comments made in this regard by Hoshinaga Fumio (excerpted in the endnote).[11] In the various sorts of haiku circles I've attended, with the exception of the most generically known kigo, I've observed poets looking up kigo

quite often when reading or working on haiku compositions.

We may, in adopting kigo and building our English-language Saijiki look forward to keeping our Saijiki ever-ready, and this would represent a revolution in our haiku practice. It could be quite an inspiration, depending on our degree of sophistication in relating with our own sourcepoints for kigo images, in relating to the culture of our own literature and literary history. Would medieval flower language be a good place to start? Should we focus on seasonal references stemming from our own haiku genre? We might select haiku from acclaimed haiku writers or contest winners. There are excellent haiku and haiku writers to be sure, but as yet there is no wider Anglo-American literary consensus regarding the excellence of a body of work in the haiku genre, outside the circle of haiku practitioners. We have no *Manyōushū*, no *Kokin Wakashū*, and all that these root literary texts represent in the Japanese context, concerning the centrality of short-form season-related poetics to a prevailing national literary culture. In Japan, the first major Saijiki collections were published in the Edo period, centuries after these first poetic anthologies, in which the earliest layer of kigo had arrived from China. Are we attempting to put the cart before the horse, in willing a glossary of official terms into being, in desiring a kigo tradition of our own? Are kigo really a good fit with haiku in English—both in terms of language and *our* haiku culture? Might not having just "seasonal reference" and "non-season" haiku serve us well enough? In the first magazine devoted expressly to haiku, John Bull wrote, "If there is to be a real 'American Haiku' we must—by trial and error—work out its own standards."[12] Some experimental kigo trials have occurred (e.g. William Higginson's *Haiku World*[13]), but so far such forays haven't caught on.

A kigo project in English

Recently the World Haiku Club (WHC) began a "worldwide kigo project," which will collect "viable kigo." The prospectus of the project states that:

> The real issue is whether or not finding local season words pertaining to specific climatic and cultural zones or countries in the rest of the world would be possible, plausible, desirable, useful or necessary in terms of making what is written as haiku more like haiku or better haiku. The fact that many poets have thus discarded or dismissed kigo (some have even condemned it as being no more than a weather forecast and not poetry) as inapplicable or irrelevant has damaged haiku outside Japan and denied it cultural and historical depth.[14]

Certainly, this view posits the need for kigo in English, as it implies that we have up till now been writing faux haiku, and that we could be writing something "more like haiku or better haiku," with approved kigo. And the result of not having a kigo tradition is damage and denial. What is the damage implied? That of the reputation of haiku in English, as viewed from Japan? Or, from those who feel, in whatever language, that haiku are a joke without kigo? As for the denial of cultural depth, this seems a thorny problem. I agree that in many mediocre haiku, seasonal-reference-as-weather-forecast is rife. But then, to look fairly at any literature we ought to examine the best it has to offer not the worst, and there are quite a few excellent haiku not only without kigo but without seasonal reference—in English and in Japan—in any country. So we enter into the zone of kigo politics, with the implicit theme here that without kigo, i.e. a definitive, accepted official published glossary of kigo, we cannot have cultural or historical depth.

after the bombing

ruins of a bridge
linked by the fog
--Nebojsa Simin[15]

In the above haiku, which arguably possesses historical as well as cultural depth, "fog" may or may not connote season; in any case, the felt season here is war. It is any season, the season of hell. In Japanese, "fog" (*kiri*) is kigo. Its use as kigo in this haiku would subvert the traditional sense of kigo, at the very least. Why? Tell me what "spring" (the kigo season of fog) has to do with this poem. At most, the kigo would imply an additional level of irony. But the point I think you'll agree of this natural element lies precisely in its insubstantial "as-if" character, its contrast with the violent machinations of humankind, rather than its possession of a presumed seasonal quality.

As a reader of haiku and composer, if I am to purchase a future kigo-publication in English, I would hope to learn how modern haiku are to be treated, how the modern and postmodern imagination, vision of haiku is to be expounded. I would hope to be inspired with new approaches to kigo, modern techniques to revolutionize and subvert, which reflect the forefront of modern traditions, worldwide—and especially in Japan, which has had a large headstart. Looking through the various kigo projects, what I see is factory work, specimens, taxonomy. Where is the genius? For surely we will need a work of genius to inspire us to carry that kigo glossary around in our pockets.

Confusions, confabulations: kigo equals seasonal reference equals Nature?
Writing in 1986, Cor van den Heuvel published an influential preface to the second edition of *The Haiku Anthology*, reprinted in the current third edition (1999).[16] These sentences may have caused some confusion:

> It seems useful to me to keep the two genres distinct in somewhat the same way the Japanese do—haiku relates to Nature and the seasons, senryu relates to human nature. Traditionally, the Japanese have ensured this by insisting that to be a haiku the poem must have a season word (*kigo*), while a senryu does not (pp. xlv-xlvi).

Indeed, one reason for the amazing popularity of senryu, from the Edo period on, was that one didn't need a Saijiki (or to deal with kigo), and senryu found fertile soil in the haikai tradition. And yet, although haiku is considered a "serious" literature, its roots are likewise sunk deeply into haikai (humor). Recently, a fascinating book appeared addressing this topic, *Haiku Humor* by Tsubouchi Nenten.[17] The above preface-remarks were written in 1986, at a time when a focused awareness on modern Japanese haiku was just beginning to be cultivated in English; thus, the fact that over the last century in Japan senryu and haiku elements have been intermingling in numerous ways was seemingly missed. These days, the categorization of haiku as relating to nature, and senryu with human nature, would constitute reductive overstatement. Yes, there is a locus to each form, with senryu being generically comedic, often utilizing ironic, acerbic or witty social comment; and haiku possessing a more objective style, focused on the natural world—but there are many points of crossover. The actual situation is not so simple—as with most things modern in whichever culture, we find interpenetration, synthesis and fusion, rather than exclusivist classicist purity.

From the conservative or traditionalist point of view, there may be an "insistence" that haiku have kigo, but it is not the case that "the Japanese [insist that] to be a

haiku the poem must have a season word." The haiku tradition does not find unanimity regarding muki-haiku. And we have the term "muki-haiku" itself, which would be an oxymoron according to the above dictum.

As well, we see the idea of "kigo" being conflated with "Nature" (and opposed to human nature?), and in turn conflated with "seasons," and that in turn conflated with "season word." It seems important to parse these ideas, discriminate the nuances which give each term its distinct theoretical and applied meaning.

Two factors make haiku and senryu genre-separation a bit easy to manage in Japan. The first is social—there are senryu circles, senryu websites, journals. If, as a composer, you call what you do senryu, there's a place for you, a literary community; and similarly, for haiku. The second factor is kigo—senryu do not "read" with kigo (as previously discussed). When you put these two factors together, and add the stated intention of the poet, you have clear distinctions which are not based on the level or type of humor or topical content of whatever (approximately) 5-7-5-*on* poem you are looking at. Senryu, whether having or lacking kigo, may have seasonal reference, after all. Likewise, haiku may have humor and present a social subject, and may also lack kigo (muki-haiku). Hoshinaga Fumio's poem:[18]

遊園地 にナチスいっぱいです　　秋
yūenchi ni nachisu ga ippai desu　　*aki*

the amusement park
full of Nazis –
this autumn

provides social critique. Its humor is dark, acerbic, biting. It is not senryu. Why not? The author does not state the genre of the poem, one way or another. Nonetheless, it appears in the Chapter "Lament" in a book containing a number of notable haiku. Hoshinaga is a national figure, acclaimed for his haiku, is a noted haiku teacher and founder of a haiku journal. As well, there is something quite serious indicated in this poem—a belly laugh it does not provoke. The author has also mentioned that over 90% of his poems use kigo, and we do find the kigo term "autumn" in this poem (a seasonal reference, in this English translation). Nonetheless, this particular kigo representation seems one which refers more to cultural decline than environmental weather. In fact, Hoshinaga has commented that he never uses kigo merely to convey an environment of naïve realism. His haiku often utilize senryu (haikai) elements; as in Bashō, one finds a radical blend of the vernacular and the serious, "high" and "popular" literary cultures ("amusement park" and "Nazis" relate to modern, international cultural history and themes). In essence, the poet places this poem within the haiku sphere: it has kigo and 17-*on*. That is quite enough. Even if this were muki-haiku, its placement and the poet's intentionality are enough. If only things were as straightforward in English.

A confusion in English is the idea that kigo *equals* nature. This is a misreading of kigo, I believe. As Hoshinaga mentions, "kigo [may be] more of a symbolic element." The writer may experience kigo "through your heart (inner sense), not through seeing, touching, and so on."[19] This stylism of kigo provides an environment which may be symbolic, historic, literary, surreal, or otherwise impressionistic, interpretive, or subjective, as Tsubouchi also points out, below.

What is the true intention of kigo?

This area of the symbolic and subjective brings up a philosophic question. What do we mean by Nature? In his ecocritical essay, “Unnatural Writing,” Gary Snyder offers some insight in critiquing the assumptions of earlier nature writers:

> There is an older sort of nature writing that might be seen as largely essays and writing from a human perspective, middle-class, middlebrow Euro-American. It has a rhetoric of beauty, harmony, and sublimity. . . . Natural history writing [is] semi-scientific, objective, in the descriptive mode. Both these sorts are "naively realistic" in that they unquestioningly accept the front-mounted bifocal human eye, the poor human sense of smell, and other characteristics of our species, plus the assumption that the mind can, without much self-examination, directly and objectively "know" whatever it looks at.[20]

These comments may also serve as a relevant critique of haiku. Snyder, like a number of modern thinkers, asks us in these introductory remarks to carefully examine the nature of human awareness, to question habitually unquestioned characteristics of reality (as embodied in romanticism, realism, naturalism, humanism). It seems that Snyder and Hoshinaga have in common a modern or postmodern spirit of exploration in terms of both poetry and philosophy. Perhaps it is not kigo that will link us as international practitioners of haiku, but a deeper understanding of the modern and postmodern ethos of our respective literatures, and how this understanding is expressed—as we increasingly share a globalized, communal zeitgeist. I wonder why we can’t locate this spirit, value this same ethos, more centrally in contemporary haiku thought.

Simply put, kigo exist in Japanese and do not exist in English. In English we have a season word/phrase tradition that began with translations from Japanese into English, which “interpreted” kigo into non-kigo literary culture—our literary culture, which does not have the conceptual or historical frame of kigo. And so, non-kigo “season words,” indicating a seasonal reference, were born. Kigo (in Japanese) and season words in English are apples and oranges. What we've done with kigo is to map and then graft our received idea "seasonal reference" back onto something entirely more dense, troublesome, esoteric and perhaps fantastic and unique in literature: Japanese kigo—reverse-projecting “seasonal reference” (our received concept) back into the Japanese tradition. In English a wild duck is a wild duck. In Japanese haiku a wild duck is kigo, and *kamo* (wild duck) is a summer duck. Kigo are not “natural,” but rather, nature reified. Tsubouchi refers to several modes of kigo reification, in locating the great treasure of kigo to haiku: its true intention.

Tsubouchi Nenten: Kigo

Hopefully, *An Introduction to Haiku* (*Haiku Nyūmon*) may one day be presented in its entirety, in translation. Tsubouchi’s style is highly informal, intimate, witty, and dialogic. The book includes the cover description, “*ofuro de*:” it’s part of a published series printed on paper able to withstand the rigors of the daily bath! As such, one imagines its major reader-audience as likely an older set, enjoying a refreshing and enlightening read during a good soak. I’m grateful for the opportunity to share this small offering of Tsubouchi’s insight and soul.

Please note that text within parenthesis represents my added comment; this method seemed preferable to taxing the reader with footnotes. The linear text was also

separated into paragraphs.

Concerning the "Glossary of Seasonal Terms for Haiku Composers (Saijiki)"[21]

So, at this point, perhaps you would order me to explain kigo, and the Saijiki? What particularly do you want to know?

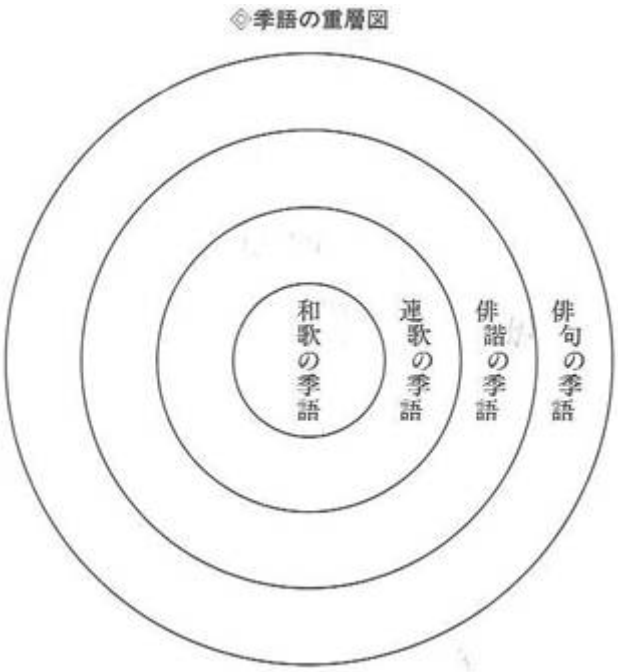
For example, why was kigo first created and used and why is kigo only seen in a Saijiki— are these some of the questions you have?

It is said that kigo were first created in China to convey the concept of a yearly cycle composed of the four seasons of spring, summer, autumn and winter. Before the concept of four seasons came to Japan, we had the concept of two-season pairings. We can consider that the present special seasonal times of New Years (*shōgatsu*—three days) and the Bon Festival (three days in summer—variable dates) are holdovers of this ancient concept.

In the poetry and verse of the *Manyōshū* (759CE, the earliest collection of Japanese poetry), the yearly cycle was classified into the four seasons, with differing aesthetic feelings related to each season. This aesthetic sensibility became fully realized some ten centuries ago, in the *Kokin Wakashū* (also known as *Kokinshū*, 905CE).

Spring is "flower" (Cherry blossom); summer is "hototogisu" (a little cuckoo—smaller than a pigeon); autumn is "moon" and "fall-leaf colors;" winter is "snow;" these are the typical images for each season as seen in the poetry collections. Then, in medieval times, kigo came to be used in renga, in which the first stanza (hokku) used a seasonal reference as a kind of salutation, which related to the poetic expression or evocation. So, kigo became very important.

Concerning kigo, at that time (from waka to renga—see "History of Kigo" chart below),



Center: Kigo of Waka [*waka no kigo* 和歌の季語]
First Ring: Kigo of Renga [*renga no kigo* 連歌の季語]
Second Ring: Kigo of Haikai [*haikai no kigo* 俳諧の季語]
Third Ring: Kigo of Haiku [*haiku no kigo* 俳句の季語]

kigo was limited (restricted) to a sensibility of highly refined elegance (for example, *haigon*—the Chinese pronunciation of kanji/word compounds, and/or slang idiom—was not allowed); but in the (later) haikai era, the sense of kigo has expanded to include a commonplace, mundane and "folksy," or "everyday" sensibility. This evolution in the sensibility of kigo seems quite natural, as the haikai was a poetic form in which slang was used, a kind of "street poetry." Elegant poetry is waka or renga. This is obvious, isn't it? Thus, the Saijiki of the Edo era is roughly equivalent to our contemporary Saijiki, and (the Saijiki as such) was brought into definitive existence in the Edo era.

There is a measure of covenant in the season word. This covenant can be described as one's true intention or true sensibility. For example, considering "spring wind" (*haru kaze*): there is a word, *shunpūtaitō* (from the Chinese: "wind blowing mild and genial") which can be applied to human character. It is made of four kanji characters: *haru* (spring) and *kaze* (wind) plus the compound (*taitō*), meaning calm, quiet, peaceful wind.

It is a true intention of the spring wind.

The true intention is a tradition of the spring wind used by the waka, the Chinese poem, and the haiku, etc.

So, the single (kigo) word is a distillation wrought by tradition representing the true intention of kigo. The Saijiki (kigo glossary) elucidates (glosses) the true intentions of such words. In a nutshell, the expression such as "lonely spring breeze" (*sabishii haru kaze*) does not exist as kigo.

What?

So, when the spring breeze is felt as lonely, what am I gonna' do?

In this case, the spring breeze: it's calm and warm; however, I do feel that it's lonely—nonetheless, there is nothing concretely expressing it.

Here is my haiku,

春風に母死ぬ龍角散が散り
harukaze ni haha shinu ryuukakusan ga chiri

to the spring wind
mother dead, herbal medicine
scatters

Concerning this haiku, in this case the spring wind blows calmly and peacefully. However, the person (figure) who exists in the wind is looking at the spring breeze feeling sad, because their mother has died. Because the spring breeze is calm and peaceful, the person's mind (heart, feeling) is also (sensed as) fleeting, as unreliant as the herbal powder that scatters to the wind.

Recently, there are people who make muki-haiku (haiku lacking kigo); concerning kigo, the external, objective world is divided into four seasons as in a mechanism or system; that is to say, the external, objective world of four seasons (for kigo) is something like wearing spectacles (blinkers). For example, the tomato and the cucumber appear in the market all the year round, though the kigo (for those vegetables) is summer. When the external world is delimited in this way at the four seasons, the delimitation marks the rhythm of life.

You ask me are season words man-made?

Yes, exactly.

There are originally no four seasons in the natural world, but humankind delimits the natural world at the four seasons, and so it happens that kigo arise, as one result.

In a word, kigo is a culture. Because there is a culture, there are generally trends, but sometimes the change is drastic. In one example of drastic change, during the Meji era the solar calendar was adopted and the kigo seasons changed greatly. Therefore, the Saijiki is a collection of kigo, however the entries in the Saijiki do not cover all kigo. The Saijiki is only one standard of kigo; kigo are always being born and have died within the nexus of haiku poets.

A measure of covenant—true intentions

Tsoubouchi points out that "the single (kigo) word is a distillation wrought by tradition representing the true intention of kigo." In this sense, any single kigo term is not only an image or reference to season and nature—this would be the

superficial reading. Kigo are distillations possessing a complex alchemy: each term is a multidimensional surface measured within a cosmos. Modern haiku writers may subvert or otherwise alter the means or methods of kigo presentation in their compositions, but many continue to utilize the transformative poetic power inhering in kigo culture; the power of what Hoshinaga refers to as the "environment" spawned by kigo—an environment which includes nature and culture, objective and subjective, fact and fancy, the morphic landscapes of psyche—that is, "reality." As seen above, Tsubouchi isn't talking about the true intentions of seasonal reference, but rather the true intentions of a wellspring of literary, philosophic and spiritual culture, with ancient roots indeed. What are these true intentions? And, what are our own intentions, regarding kigo? Perhaps we need to discover *its* intentions, before willing our own. It seems that rather little of the underlying culture of kigo is known, in English, to the present.

In imagining a kigo culture in English, can we find a historical bullseye to our kigo target, a most ancient layer of kigo—come to observe the growth rings of succeeding centuries, "a natural . . . evolution of sensibility"? It would seem a highly paradoxical approach to "force" naturalness—and yet, kigo are also "man-made." Given this inherent paradoxicality in kigo (an iconic or sur- real naturalness, in which the cooked serves to indicate the raw), is there potential in the idea of kigo, which might appeal to those interested in the modern and postmodern—the future of haiku?

Shall we look more deeply into the history of our own literary relationship with the natural world, its flora and fauna—or turn to Japanese Saijiki originals? The University of Virginia Library already has an excellent, readily available online bilingual work-in-progress in its *Japanese Haiku, A Topical Dictionary*,[22] impressively informative and scholarly. Or would we do best to avoid collecting terms altogether and seek first the heart of kigo, its true intention. Perhaps only at such a juncture will we have acquired a needed measure of insight to move us further towards new cultural and indeed psychic sensibilities, regarding the actual words of a proposed kigo world. Whatever words they would be, these upstart kigo, they would be marked but not delimited by haiku, as kigo represent a more extensive culture than that inscribed by any single poetic genre; perhaps a collaboration between the arts is in order. In any case, kigo are not a subset of haiku; rather, haiku utilize the historical culture and tradition of kigo, in which the haiku genre participates.

It may be that, as with all unique cultural treasures, we may witness, study and admire an achievement not of our own making rather than possessing it; or alternatively, proceed along some new and entirely different line. In fact it is unclear to me how to proceed, regarding the birthing of a kigo culture in English. As ever, it is likely the poets themselves who will open us new haiku vistas—yet there also exists a need for further understanding.

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[1] By including a selected historical sampling of haiku to illustrate usage and application, kigo are glossed, rather than defined. In this sense, "kigo glossary" seems preferable to "kigo dictionary."
[2] *Blithe Spirit, 13:2* (Journal of the British Haiku Society, June 2003), p 5.
[3] *First Mainichi Anthology of Winning Selected Haiku* [*daiichikai mainichi ikutai shyousakuhinsh*i] (Tokyo: Mainichi Shimbun, 1997).
[4] Tsubouchi Nenten, *An Introduction to Haiku* [*Haiku Nyūmon*] (Tokyo: Sekai Shisōsha 1995, 1998), p. 12.

[5] Cf. In *The Narrow Road to Oku*, Bashō's famed haibun travelogue, the village of Oku is both actual place and metaphor: it was generically considered the edge and end of civilization, beyond which was wilderness. This edge was in fact a metaphorical cultural boundary, as the existence of the Ainu attest. Tsubouchi, in a contemporary context, observes African animals trapped in Japanese zoos; one senses a continuity with and eulogizing of Bashō's "Oku," both as a travel goal, and in positing a desire for specific modes of poetic journey.
[6] Recently, each student in a class of 20 Sophomores studying in the Faculty of Literature, Department of English, was asked to find a work of contemporary literature in 5-7-5-*on*. The student selections: eight senryu; five kotowaza (proverbs, idioms); two traffic mottos and one motto (kokusai hyôgo & hyôgo); two 'other' 5-7-5 works; and, two sayings of Chinese origin. No haiku were selected. Online video presentations of these selections are available: http://students.iyume.com.
[7] As can be found in *Japanese Haiku, a Topical Dictionary*, University of Virginia Library; "a work-in-progress based on the *Nyūmon Saijiki* by the Museum of Haiku Literature in Tokyo." Available online: http://etext.lib.virginia.edu/japanese/haiku/saijiki/index.html. To find the reference, click the link "Full Entries," scroll down to "aki: Autumn," find the subsection "The Heavens," click the link "tsuki."
[8] For those interested in a Japanese translation of "moonlit hills," some possibilities might be *tsuki oka ni*, *oka ni tsuki*, or *okatsuki*. In each case, the kigo is "*tsuki*," moon.
[9] See endnote 7 (*ibid*); the entry "tsuki" is found in "Full Entries:" http://etext.lib.virginia.edu/japanese/haiku/saijiki/full.html
[10] See the entry "wataridori" (*ibid*).
[11] "The Miraculous Power of Language: A Conversation with the Poet Hoshinaga Fumio," Richard Gilbert, (*Modern Haiku, 35:3*, Autumn 2004), pp. 27-45. Available online: http://www.iyume.com/research/hoshinaga/interview2004.html. The following is a pastiche of Hoshinaga's comments relating to kigo: "I have repellence, revulsion exactly against the formal rules and approach, kigo, and various formal necessities. . . . Haiku is a centralized art. For instance, looking at the saijiki (haiku kigo or season-word dictionary), the kigo focus only on the Kyoto or Tokyo (Edo) locales. There are no "local" saijiki: you cannot find local characteristics. Given such a situation, local people have a sense of inferiority, when regarding the "center" of the tradition. This type of inferiority-complex provides a kind of energy for my creation. . . . . [Notwithstanding,] Kigo is very useful and convenient for creating a sense of place (where) and time (when). We can say that a kigo is just one word — but this one word can speak volumes. . . . Finally, how a person lives in the time and the place; makes a relationship with the time and place — you can describe or express a cross section of life just by identifying "person." I can express a cross section of life with kigo — so kigo make it much easier to compose haiku. From this point of view, kigo is very useful and symbolic language. This is why ninety percent of my haiku contain kigo. . . . this use of *kigo* is more of a symbolic element. . . . I have *real* experience, *real* experience of *kigo*. This is why I can write haiku. It seems that I make haiku with my brain, but I can say I make *kigo* with my *real* experience, my sense of reality. . . . Using a seasonal reference may be a good hint or suggestion for an English-language haiku writer, but sometimes you have to write naked."
[12] *American Haiku* (1963), quoted in *The Haiku Anthology* (3rd edition), "Preface to the First Edition," Cor van den Heuvel (Norton, 1999), p. lxi.
[13] Of particular note is *Haiku World: An International Poetry Almanac*, William Higginson, (Tokyo: Kodansha, 1996).
[14] Available online: http://www.worldhaikureview.org/4-1/whcnews-worldkigo.htm.
[15] *KNOTS: The Anthology of Southeastern European Haiku Poetry*, (Dimitar Anakiev and Jim Kacian, trans., eds., (Tolmin Slovenia: Prijatelj Press, 1999). Nebojsa Simin lives in Novi Sad and is editor-in-chief of the influential Serbian publication *Haiku Letter Magazine*.
[16] *The Haiku Anthology* (3rd edition), Cor van den Heuvel (Norton, 1999).
[17] *Haiku Humor* [*haiku no yu-moa*], Tsubouchi Nenten (Tokyo: Kodansha, 1994).
[18] "Hoshinaga Fumio: Selected Haiku from Kumaso-Ha," Richard Gilbert, (*Modern Haiku, 35:3*, Autumn 2004), pp. 46-55. Available online: http://www.iyume.com/research/hoshinaga/poems2004.html.
[19] Available online, see endnote 11 (*ibid*).
[20] *A Place in Space*, Gary Snyder, (Counterpoint Press, 1995), pp. 163-172.
[21] "Composing Haiku, Part 1*: Kigo*" in *An Introduction to Haiku [Haiku Nyūmon*], Tsubouchi Nenten, (Tokyo: Sekai Shisōsha 1995, 1998), pp. 50-54.
[22] See endnote 7.